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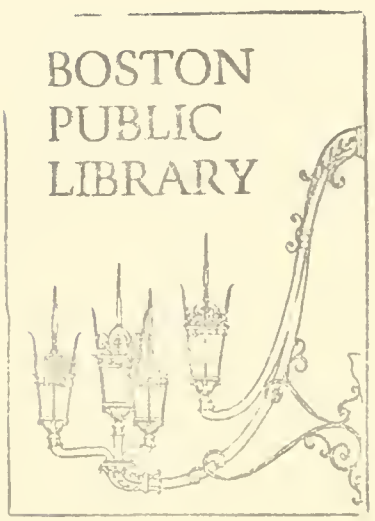
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MIDTOWN CULTURAL DISTRICT TASK FORCE

Documentation of Citizen Planning Sessions

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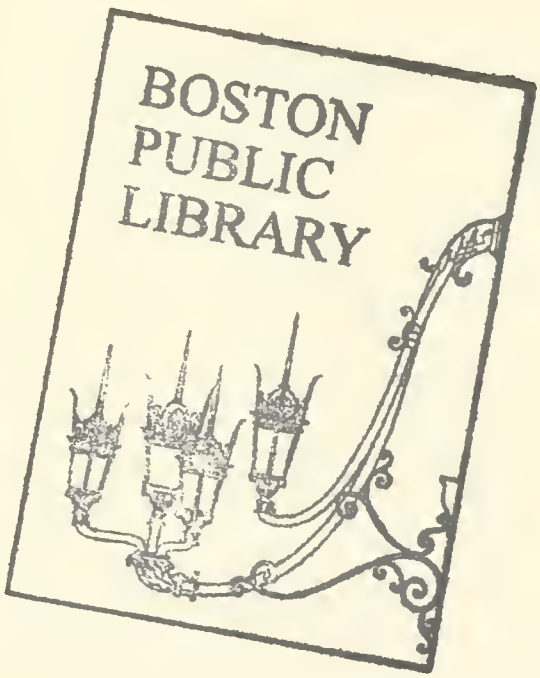

City of Boston

Office of Arts & Humanites

Boston Redevelopment Authority

BOSTON
PUBLIC
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D.C.P.O.
David Burson
Corrections Special Unit 727-9453
16th Floor
100 Cambridge St.
Boston, MA 02202

Dean Tucker and Shaw
Marnie Cryer
119 Beach St. 338-4029
Boston, MA 02111

Double Edge Theatre
Stacy Klein 254-4228
5 St. Luke's St.
Allston, MA 02134

Fort Point Artist Community
Robbin Peach
249 A St. 423-1573
Boston, MA 02210

Christina Favretta
1151 Beacon St.
Brookline, MA 02146

Michele Furst
29 Lindsay St. 288-3647
Dorchester, MA 02124

Harris Gallery
Liz Harris
711 Atlantic Ave. 338-1315
Boston, MA 02211

Helen Hawes
372A Prospect St. 491-2243
Cambridge, MA 02139

Institute of Contemporary Art
Catherine Hammond 266-5152
955 Boylston St.
Boston, MA 02116

Gallery NAGA
Arthur Dion
67 Newbury St. 267-9060
Boston, MA 02116

Ralph Helmick
447 Lowell Ave. 332-2433
Newtonville, MA 02160

Sarah Hutt
486 Harrison Ave. 451-1339
Boston, MA 02118

David Judelson
41 Wendell St.
Cambridge, MA 02138

Kaji-Aso
40 St. Stephan St.
Boston, MA 02115 247-1719

Kingston Gallery
Joanne Winkler
129 Kingston St. 423-4113
Boston, MA 02111

Krakow Gallery
Barbara Krakow
10 Newbury St. 262-4490
Boston, MA 02116

Leslie College
Daniel Ranalli
29 Everett St.
Cambridge, MA 02138

Shirley Levy
35 Kingston St. 338-6605
Boston, MA 02111Mass. Art Film Department

Saul Levine
286 Beacon St. 497-8254
Somerville, MA 02143

Mass. Arts Council
Michael Moore
80 Boylston St.
Boston, MA 02116 727-3668

Massachusetts Council on the
Arts and Humanities
Patricia Jones 727-3668
80 Boylston St.
Boston, MA 02116

Massachusetts Cultural Alliance
Fahamisha Patricia Brown
33 Harrison Ave. 423-0260
Boston, MA 02118

Middle Passage
Aukram Burton
Vusu Madona
791 Tremont St. 266-4269
Boston, MA 02118

Mobius
Marilyn Arsem
354 Congress St. 542-7416
Boston, MA 02210

Bob Nesson Productions
Bob Nesson
108 Longwood Ave. 734-7099
Brookline, MA 02146

N.F. & A.
Tony Platt
77 North Washington St. 227-9272
Boston, MA 02114

Rear Window
David Kleiler
44 Washington St.
Brookline, MA 02146

Wellington, Reiter
449 Lowell Ave., #11 965-0289
c/o Claflin School Studios
Newtonville, MA 02160

Roxbury Arts Council 427-8325
Napoleon Jones-Henderson
12 Morley St.
Roxbury, MA 02119

Roxbury Community College
Francisco Mundez-Diaz
1234 Columbus Ave 266-3126
Roxbury, MA 02120

Schwartz & Silver
Warren Schwartz
313 Congress St.
Boston, MA 02210
542-6650

Carol Seitchik
3 Hopkins Ave.
Beverly, MA 01915
1-508-927-5804

Mary Sherwood
16 Randolph St.
Boston, MA 02118
423-2156

The Space
Stella McGregor
788 Columbus Ave.
Boston, MA 02118
445-9016

Mayer Spivack
40 Moody St.
Chestnut Hill, MA 02167
244-0390

Strekalovsky and Hoit, Inc.
Vcevold Strekalovsky
51 North St.
Hingham, MA 02043
749-4160

Subterranean Video
354 Congress St.
Boston, MA 02216

Super-8
Tony Treadway
10R Oxford St.
Somerville, MA 02143
666-3372

Tise Architects, Inc.
Steven Drucker
1330 Beacon St.
Brookline, MA 02146
731-1110

Martin Ulman
74 Stratford St.
W. Roxbury, MA 02132
227-1477 (W)
327-4934 (H)

Eve Valentine
55 Rutland Sq.
Boston, MA 02118
267-8065

Barbara Barros
BRA

IMPULSE DANCE COMPANY

TECHNICAL SPECIFICATIONS

Theater Availability

- Thirty-six hours prior to first performance. Successive performances will require additional hours.
- Stage shall not be used by any other attraction, event, etc., once The Company has begun to set up until after the final performance.

Floor

- Performing area shall have minimum dimensions of 35' width by 30' depth.
- Floor must be a marley-type or similar composition.
- Floor will be both swept and mopped prior to each rehearsal and performance
- The Company MUST be notified if the floors in the performance space are laid on concrete!!!
- The floor beneath the dance floor must be free of nails, splinters, or any other burr which might injure a dancer.

Soft Goods/Draperies & Masking

- Three wings (legs and borders), black
- House curtain just DS of first wing
- Cyclorama, white or light blue, US of third wing
- B/O drape just DS of cyclorama, dark in color
- Four feet of crossover space US of cyclorama or other such crossover

Dressing Rooms

- Three dressing rooms large enough to accomodate 10 dancers
- Adequate dressing room security to insure safety of wardrobe and personal valuables
- Hot and cold running water and showers
- Ample tables, mirrors, chairs, and make-up lights for 10
- Two feet of costume rack per performer assigned to dressing room
- iron and ironing board
- easy access to stage
- toilets in immediate area
- electrical outlets in each dressing room in working order

Crew

- Master electrician
- Assistant electrician(s) as required for the load-in and operation of the performance
- Sound technician
- Follow spot operator (as required by The Company)
- No less than two loaders to aid in the arrival and departure of The Company
- House personnel
- One presser for a minimum of 2 hours on day(s) of performance(s)
- Same crews for performances as rehearsals

Sound Equipment

- Mixer with ability to mix taped music and one microphone
- Speakers: central cluster or proscenium pair (left & right) two way or three way, capable of providing full bandwidth reproduction of the music to all seats in the house without distortion
- Two onstage monitor speakers driven independently of main house system
- Some type of e.q., preferably three band, in line between mixer and amplifier or built into the board
- One shure SM 58 or equivalent for backstage announcements
- One microphone stand
- Sound mixing position either in a booth located at the back of the house or a mixing position in the house, approximately one half the distance from stage to the rear of the house slightly off center

Communication

- Six sets of headphones (2-way communication) located:

  a) stage manager's desk, backstage
  b) lighting console
  c) sound console
  d) Follow spot position
  e) center of house or design table for tech and dress rehearsal
  f) house manager's position

Lighting

Prior to the arrival of the Technical Director, The Sponsor's senior stage technician shall provide a scaled floor plan of the stage, a circuit diagram, a patch panel diagram, a light board diagram indicating the number of working and non-working dimmers as well as the capacity of each dimmer. A complete and accurate fly or batten plan must be included, and all information requested must be returned no later than 12 weeks prior to the performance date(s).

A "hanging plot" shall be sent in advance of the arrival of The Company's Technical Director. Lights must be hung, circuited, patched, and working prior to the arrival of The Company's Technical Director, who will supervise all angling and focusing of equipment. If there are any difficulties in meeting The Company's requirements, The Company must be informed four weeks prior to the performance date(s).

Equipment (Numbers and type may vary slightly depending on program.)

- Two colors frontlight
- Two colors backlight
- Three colors sidelight at position in wings
- Adequate specials depending on program
- Adequate instrumentation to evenly light a flat cyclorama with three color washes from top to bottom (hanging instruments only).
- Six 10' light trees with bases in wings
- Eighteen side hanging arms
- Accompanying color frame filters for all instruments and extra for color changes
- Adequate cable and two-fers to handle light plot
- Ladders (workable ladder sufficient for house)
- One follow spot with gel holder

Miscellaneous

- A fully masked quick change area is required on both sides of the stage depending on program
- House staff must clear with The Company's Technical Director before opening house
- Adequate backstage security to insure The Company's privacy and safety
- No visitors shall be allowed in the theater during set-up time and all rehearsals unless prior permission is obtained from The Company
- Adequate parking spaces for vehicles for The Company as close to the performance area as possible
- Fresh drinking water off stage
- No photography or recording devices at any time during rehearsals or performances

Indemnity

The Sponsor agrees to indemnify and save harmless The Company of and from all claims of all persons for personal injuries or property damage arising in any manner in connection with the residency activities, except to the extent that any such claim may happen by the negligent act of The Company. Liability hereunder shall be limited to the negligence act of the local manager, his agents, servants, or employees as to any indemnity by local manager.

The requests outlined in this technical rider will be construed as part of the residency contract between The Sponsor and The Company.

Accepted and agreed by:

Name and title Impulse Dance Company

Signature and date

Name and title Oganization

Signature and date

Concert Date(s) _____

TECHNICAL INFORMATION QUESTIONNAIRE

This form must be filled out completely and returned by _____ to:
David H. Rosenburg, 29 Brainerd Road #301, Brighton, MA 02134, 617/734-2468.

****

Full name of theater: _____

Address of theater: _____

Seating capacity: _____

PERSONNEL

Name of person in charge of theater: _____

_____
address

_____
work phone/home phone

Name of Residency Coordinator: _____

_____
address

_____
work phone/home phone

Name of any additional person who should be contacted:

Position _____ _____

_____
address

_____
work phone/home phone

CREW (Please give person's name, work phone, and home phone.)

Lighting--Master Electrician _____
Electrician _____
Electrician _____
Sound-Board Operator _____
Stage Flyman _____
Stagehand _____
Costumes (Presser) _____
Assistant _____

STAGE DIMENSIONS

Proscenium width _____ height _____ full stage width _____
Center line to SR wall _____ to SL wall _____
Plaster line to back wall _____ to front of apron on CL _____
(Curved apron) Plaster line to front of apron at 1/4 line _____
Stage height (from house floor to stage floor) _____
Stage floor to grid _____ Is stage raked? _____
Fly system: Yes _____ No _____ type (counterweight, pinrail) _____
Location of rail _____ How many working line sets _____

DRAPERIES/SOFT GOODS

House Curtain: color _____ material _____ opens laterally _____
vertically _____ both _____ Where is the pull line? _____
Legs: color _____ material _____ height _____ width _____
amount _____ Are they pleated? _____ Are they adjustable? _____
Borders: colors _____ material _____ height _____ width _____
amount _____ Are they pleated? _____ Are they adjustable? _____
Cyclorama: How many _____ color(s) _____ material(s) _____
height _____ width _____ Does it fly out? _____
Scrim(s): color _____ material _____ height _____
width _____ condition _____
Black masking: traveller(s) _____ guillotine(s) _____

STAGE FLOOR

finished _____ unfinished _____ hardwood _____ color _____
splinter-free _____ overall condition _____
Is stage floor laid on concrete? _____
Can stage screws or nails be used on floor? _____
Do you own a floor covering suitable for dancing on? _____
If so, what type? _____

LOAD-IN

loading door size _____h X _____w location _____
Is it at street level? _____ If not, what is difference in height? _____
Is there a ramp or elevators? _____
Do you have ladders? _____ how many _____ rolling bases _____
scaffold _____ height _____ cherry picker _____ height _____
Maximum workable pipe height from stage floor _____

COMPANY INFORMATION

Dressing rooms: how many singles _____ doubles _____ triples _____
hot water _____ hot showers _____ mirrors _____ carpeted _____
toilets _____ clothes racks _____ green room _____
backstage phone number _____ Is it a pay phone? _____
Wardrobe: work table _____ sewing machines _____ washer _____
dryer _____ steam iron _____ storage racks _____
ironing boards _____ wash sinks _____ refrigerator _____
freezer _____ Are dressing rooms convenient to stage? _____
Box office phone number _____
NOTE: All dressing rooms must be equipped with adequate incandescent lights.

SOUND

Tape playback: reel-to-reel _____ make _____ model _____
age _____ condition _____ stereo or mono _____
type of output jacks _____ 1/2, 1/4, or full track _____
cassette _____ make _____ model _____ age _____
condition _____ type of output jacks _____
Amplification: how many? _____ type(s) _____
model(s) _____ make(s) _____ age(s) _____
condition(s) _____ RMS watts/channel _____
Mixer/pre-amplifier: make _____ model _____ age _____
condition _____ No. of inputs _____ outputs _____
submasters _____ aux. inputs _____ type of jacks _____
Type of EQ: make _____ model _____ age _____
condition _____
Microphones: make _____ model _____ how many _____
Type and location of house speaker cluster _____
_____
Are they full range or separate? _____ type of input jacks _____
Monitors: type _____ location _____
NOTE: The monitor mix must be totally separate from the house mix.
Intercom: type of system _____ make _____ age _____
headset _____ squawkbox _____ phoneset _____ other _____
Communications between stage manager and:
light board _____ sound board _____ fly rail _____
main rag _____ SL _____ SR _____ follow spots _____
orchestra pit _____ box office _____ dressing rooms _____
green room _____ others (please specify) _____
Is the headset wireless? _____

ELECTRICS

Power: AC _____ DC _____ Is there a company switch? _____ fuse? _____

circuit breakers? _____

Dimming: resistance _____ autotransformer _____ SCR _____

computer board _____ make _____ model _____ age _____

Dimmer numbers	Capacity in watts
_____	_____
_____	_____
_____	_____
_____	_____

If board is electronic (SCR) indicate number of presets _____

How many dimmers not working _____ which ones _____

Control board location _____

Connectors : 2-pin _____ 3-pin _____ 2-prong twist _____

3-prong twist _____ tit in _____ tit out _____ other _____

Name, address, and phone number of nearest theatrical rental houses:

_____

_____

_____

Please fill out completely or attach current working instrument inventory.

Type	number available	wattage	manufacturer	template
Ellipsoidal (lekos) double p.c. lens				
4 1/2 X 6 1/2	_____	_____	_____	_____
6 X 9	_____	_____	_____	_____
6 X 12	_____	_____	_____	_____
6 X 16	_____	_____	_____	_____
6 X 22	_____	_____	_____	_____
Single step lens	_____	_____	_____	_____
6"	_____	_____	_____	_____
8"	_____	_____	_____	_____
10"	_____	_____	_____	_____
Fresnels	_____	_____	_____	_____
6"	_____	_____	_____	_____
8"	_____	_____	_____	_____
10"	_____	_____	_____	_____
Par 46	_____	_____	_____	_____
Par 56	_____	_____	_____	_____
Par 64	_____	_____	_____	_____

Other instruments: (please be specific)

_____

_____

_____

_____

_____

_____

Striplights: type _____ length _____ wattage _____
circuits _____ lamps _____ roundel or gel _____
Can they be mounted in the air and on the ground? _____
Follow spots: how many _____ type(s) _____
location _____ distance from PL _____
will they reach all the way US? _____
wattage _____ make _____
wattage _____ make _____
Side trees: how many _____ height _____
Are they adjustable? _____ sidearms _____

MISCELLANEOUS

Barn doors _____ top hats _____ diffusion _____
black wrap _____ _____
Special effects: strobe _____ mirror ball _____ pin spots _____
fog machine _____ type _____ chase unit _____
Other (please specify) _____

NOTE: In addition to all of the above information, please include:
--1/4" or 1/2" grounplan including depth, width, all batten positions and any and all obstacles near or on the stage
--1/4" section of theater on CL indicating all heights
--a circuit diagram, a patch panel diagram, a light board control diagram showing all non-working dimmers and switches

Thank you very much for your time in completing this questionnaire.

ASIA INSTITUTE

I. Need Assessment

Boston has a very large Asian community but it lags behind San Francisco, New York and Los Angeles in its patronage of and facilities for Asian cultural activities.

Six years ago before the establishment of the Chinese Culture Institute, Boston Public had very little exposure to Chinese art and culture. Chinese artists had no place to exhibit or perform. The Chinese Culture Institute provides opportunities, encouragement, facilities and leadership to them. Now the Chinese artistic community is alive and thriving.

But CCI's budget is small and its space limited. It can not meet all the needs of the Asian cultural community. Without facilites, funding, and opportunities, many Asian cultural groups are frustrated and discouraged. Many performers, for instance, can only practice their trade once in a great while when there is a chance. While their talents are burried, Boston's lost is tremendous. Many touring companies form Taiwan, Hong Kong and the Chinese mainland often skip Boston because there is no readily available theatre to stage their shows and Asian organizations in Boston are often so frustrated with the difficulties in booking a performance space.

What CCI has done in the past six years encompasses visual arts and humanities, performing arts, education, and outreach. It regularly mounts art exhibitions and humanities exhibitions, produces plays, music and dance concerts, offering lecture series, classes and workshops, and sending musicians, dancers, visual artists, speakers, workshop conductors to colleges, schools, museums, libraries, and other institutions. CCI's programming can serve as a model for developing Boston's Asian cultural programs.

What is urgently needed is adequate facilities to house the various programs.

II. PERFORMING ARTS FACILITIES

A theatre with 500 -700 seating capacity equipped with adequate theatrical lighting and sound system for music and dance concerts, stage plays, opera and other types of shows such as ethnic and historical costume shows, fashion shows and beauty pageants.

Stage: 40' x 60' with a deep back stage
Dressing rooms: two 600 sq.ft dressing for men and women respectively with counters, large mirrors and adjacent washrooms
Rehearsal halls: two 50' x 60' rehearsal halls.
Storage rooms for sets, equipment, costumes, instrument and so forth.
Offices for 7 to 10 staff members

When the dream of having a good theatre and rehearsal hall becomes reality, local Asian performing groups and those not belonging to any

groups will be greatly encouraged. I am sure more groups will be formed. Activites will increase rapidly. We will be able to invite performing groups from other cities and from abroad to come regularly. These will strengthen Boston's cultural vitality and renew its reputation as a cultural mecca of America.

III. VISUAL ART FACILITIES

CCI's space is donated by TNEMC and the capital improvement was donated by Dr. An Wang and the Wang Laboratories. We have a 10 year lease. There are 9 years left. The facilties are adequate at the present time. But we must make long range plans and therefore we are looking for a permanent home for CCI.

CCI regularly mounts high quality exhibitions. Since there are only 12 months in a year and only a few shows will be mounted within that period, we have to reject many proposals. To expose the art of various Asian cultures -- Japanese, Korean, Vietnamese, Cambodian, Indian and so forth, we should have at least two other galleries in addition to CCI's. There should be sufficient storage space for art work and offices for 4 staff members.

IV. MEDIA ART FACILITIES

An audio visual production room for video and slide tape production.

V. EDUCATION PROGRAM FACILITIES

3 or 4 class rooms for language classes, art classes, workshops, discussions of various kinds.
Ceramic workshop with 3 kilns
Storage with shelves

VI. COMMUNITY ACTIVITY AND FUNCTION SPACE

A hall or a large lobby used for celebrations and festivities such as the Chinese new year, lantern festival, Aisan folk festival, etc. and special conferences, lecture series and symposia.

VII. EXISTING ASIAN ART AND CULTURE GROUPS

Chinese Culture Institute's Choral Society
Chinese Culture Institute's Music and Dance Ensemble
Chinese Culture Institute's Chinese Artists Association
Chinese Culture Institute's Drama Club
Chinatown's Ku Sing Music Club
Chinatown's Boston Dance Company
Asian American Resource Workshop's music group
Intercollegiate Choral society
3 other Chinese choral groups and several dance groups
a Peking opera club
a Philippines dance group
there are Vietnamese, Cambodian, Iran, Indian, Japanese, and Korean groups whose names have to be identified.
There are many visual artists and performers of Asian descent who do not belong to any groups.

MIDTOWN/CULTURAL DISTRICT TASK FORCE

100 Boylston St., Suite 735 · Boston MA 02116

2 Chairs
Lawrence Murray
ARTS/Boston, Inc.

Vice-Chair
Ron Rothman
Artists Foundation, Inc.

Vice-Chair
Libbie Shufro
Massachusetts Cultural Alliance, Inc.

Schedule of Meetings -- All Invited

April 5 (Tues)	11:00 A.M.	BRA Conf. Room	General Meeting/Update for review of legal documents establishing Cultural District and Zoning
April 25 (Mon)	T.B.A.	Quality Inn	Press Announcement-Cultural Endowment Fund contributions by Quality Inn
May 3 (Tues)	4:00 P.M.	BRA Board Room	General Meeting/Update
June 2 (Thurs)	4:00 P.M.	BRA Board Room	General Meeting/Update

Group Sales, Transportation, Parking Committee

March 30 (Wed)	9:30 A.M.	BRA Conf. Room
April 14 (Thur)	9:30 A.M.	BRA Conf. Room
May 12 (Thur)	9:30 A.M.	BRA Conf. Room
June 9 (Thur)	9:30 A.M.	BRA Conf. Room

Cultural Trust Committee (Fundraising, Operations)

April 12 (Tues)	10:00 A.M.	BRA Conf. Room
May 10 (Tues)	10:00 A.M.	BRA Conf. Room
June 7 (Tues)	10:00 A.M.	BRA Conf. Room

Cultural Facilities Committee (Plant, Equipment, Operating Priorities)

April 19 (Tues)	10:00 A.M.	BRA Conf. Room
May 17 (Tues)	10:00 A.M.	BRA Conf. Room
June 14 (Tues)	10:00 A.M.	BRA Conf. Room

Design and Development Review Committee

April 26 (Tues)	10:00 A.M.	BRA Conf. Room
May 24 (Tues)	10:00 A.M.	BRA Conf. Room
June 21 (Tues)	10:00 A.M.	BRA Conf. Room

Hayward Place / Lafayette Phase II

199 seat dance theater – 13,000 sq ft
$1.5 million

199 seat experimental theater #1 – 13,000 sq ft
$1.5 million

~~199 seat experimental theater #2 – 13,000 sq ft~~
~~$1.5 million~~ 200 seat concert hall 10,000 SF
#2.2 million

Public space at the corner of
Washington and Ave. de Lafayette

Commonwealth Center

499 seat dance theater – 20,000 sq ft
$4.6 million (new construction)

499 seat flex-space theater – 20,000 sq ft
$4.6 million

Interior Public Space (comparable to
City Place Atrium)

Open space(s) along Washington Street

Shubert Parking Lot / Sawyer

250 seat performance art experimental
theater 13,500 S.F.
$1.6 million

eight non-profit art galleries @
2000 sq ft each – ~~[illegible]~~ 32,744 sq ft
$2 million

public space at the corner of Trenton
and Stuart Streets.

Midtown Cultural District Task Force
Facilities Committee
Membership List

Kimberly Ablad
58 High St., #3
Charlestown, MA 02129

Alliance of Theatrical Artisans
Joe Levendusky
222 Concord Avenue, #2 491-6543
Cambridge, MA 02138

ARTS/Boston
Larry Murray
100 Boylston St.
Boston, MA 02116 423-4454

Asian-American Resource Workshop
Wen-Ti Tsen
Carlton Sagara
27 Beach St.
Boston, MA 02111 426-5313

Boston Dance Alliance
Maure Aaronson
83 Pleasant St. 547-8771
Cambridge, MA 02139

Boston Dance Alliance
Janice Fitzgerald
Impulse Dance Company
791 Tremont St., Box J
Boston, MA 02118 244-3715

Boston Dance Alliance
Skip Warren
North Atlantic Ballet 354-4804
669 Boylston St. 491-1835
Boston, MA 02116

Boston Lyric Opera
Anne Ewers
102 the Fenway
Boston, MA 02115 267-1512

Boston Society of Architects
James McNeely, AIA
James McNeely Architects
12 Joy St.
Boston, MA 02214

Campeau Corporation
Carl Geupel
LaFayette Pl.
One Avenue de Lafayette, #3-300 542-7373
Boston, MA 02111

Chinese Culture Institue
Doris Chu
276 Tremont St.
Boston, MA 02116 542-4599

Concert Dance Company
Deborah Wolf
Zero Garden St. 923-1709
Cambridge, MA 02138

Creating-It-Through, Inc.
Ed Williams

Dance Umbrella
Jeremy Alliger 492-7578
380 Green St.
Cambridge, MA 02139

Handel and Haydn Society
Larry Stephens
158 Newbury St.
Boston, MA 02116 266-3605

Peter Harris
86 Tower St.
Jamaica Plain, MA 02130

Huntington Theatre Company
Michael Maso
252 Huntington Ave. 353-3320
Boston, MA 02115

Institute of Contemporary Art
Catherine Hammond
955 Boylston St.
Boston, MA 02116 266-5152

Ellen Kagan
100 Rosemary Way, #211
Needham Heights, MA 02194

Parkside Development Corporation
Elyse Labourene
104 Boylston St.
Boston, MA 02116

A.W. Perry
Buzz Constable
20 Winthrop Square
Boston, MA 02110

542-3164

Stagesource
Dona Sommers
PO Box 72, Essex Station
Boston, MA 02112

423-2475

MIDTOWN CULTURAL DISTRICT TASK FORCE

Mr. Larry Murray
Executive Director
ARTS/Boston, Inc.
100 Boylston Street
Boston, MA 02116

Mr. Ron Rothman
Executive Director
Artists Foundation
8 Park Plaza
Boston, MA 02116

Ms. Libbie Shufro, Executive Director
Massachusetts Cultural Alliance
33 Harrison Avenue
Boston, MA 02111

Ms. Kimberly Aboard
58 High Street / #3
Charlestown, MA 02129

Mr. Jeremy Alliger
Dance Umbrella
15 Sellers Street
Cambridge, MA 02139

Mr. Maure Aronson
83 Pleasant Street
Cambridge, MA 02139

Ms. Simone Auster
Director of Community Development
Greater Boston Chamber of Commerce
Federal Reserve Plaza
600 Atlanta Avenue / 13th Floor
Boston, MA 02110

Ms. Ruth Baker
151 Tremont Street / 12-T
Boston, MA 02111

Ms. Ann Beha
Ann Beha Associates
Boston Society of Architects
52 Province Street
Boston, MA 02108

Ms. Deborah L. Benson
Mouse, Altmay, Dacey & Benson
One Exeter Plaza
Boston, MA 02116

DTP4/DD/050388/1

Mr. Ethan Berry
BFVF - Box 62
Durham Road
Beverly, MA 01915

Ms. Gaye Bok
Bay Village Assoc.
15 Fayette Street / #2
Boston, MA 02116

Ms. Amy Burack
Shear Madness
76 Warrenton Street
Boston, MA 02116

Mr. Bob Canon
Opera Company of Boston
539 Washington Street
Boston, MA 02111

Ms. Doris Chu, President
Chinese Cultural Institute
276 Tremont Street
Boston, MA 02116

Mr. Dick Concannon
Bacon-Concannon
9 Fairfield
Boston, MA 02116

Mr. William Constable
A.W. Perry, Inc.
20 Winthrop Square
Boston, MA 02110

Mr. Mark Cuddy
Project Manager - Parcel Six
Boston Shakespeare Company
17 Harcourt Street
Boston, MA 02116

Ms. Susan M. Daniels
151 Tremont Street
22nd Floor
Boston, MA 02111

Ms. Anne Ewers
Boston Lyric Opera
102 The Fenway
Boston, MA 02115

Mr. Joel Evans
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Committee Assignments

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Simone Auster	Cultural Trust
Deborah Benson	
Gaye Bok	
Ethan Berry	Cultural Facilities
Bob Cannon	Cultural Trust
Doris Chu	Cultural Facilities
Dick Concannon	Advocacy
Mark Cuddy	Cultural Facilities
Galen Gilbert	Cultural Trust
Marta Gredler	
Philip Hamilton	
Catherine Hammond	Cultural Facilities
Jay Handy	
Peter Harris	Traffic
Lloyd Held	Cultural Trust
Ellen Holbrook	
Marsha Joselow	Cultural Facilities
Ellen Kagen	Advocacy
Bethany Kendall	Design & Development
Chris Kenneally	
Ruth Knopf	
Elaine Koury	Cultural Trust
Elyse Labourene	
Carol Lee	
Henry Lee	Design & Development
Yon Lee	
Joe Levendusky	Cultural Facilities
Charles & Mary McEntee	Design & Development
Larry Meehan	Advocacy
Nina Meyer	Design & Development Review
Ruth Moy	
Larry Murray	Chair
L. William Packard	Design & Development
Robbin Peach	Design & Development
John Platt	Transportation, Parking
Dennis Quilty	Cultural Trust
Ron Ritchell	Transportation, Parking
Marge Roedig	Transportation, Parking
Ron Rothman	Vice Chair; Design & Development
Carleton Sagara	Transportation, Parking
Tina Selecman	Cultural Trust
Lisa Sherman	
Libbie Shufro	Vice Chair; Cultural Trust
Judee Shupe	Cultural Trust
Dona Sommers	Cultural Facilities (Chair)
Josiah Spaulding	Cultural Trust
Frank Sugrue	Transportation, Parking
Ted Thomas	
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Skip Warren	Facilities
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CULTURAL DEVELOPMENT SUMMARY

Cultural District	Cultural Facilities	Funding: Construction	Funding: Operation	Management Organization
1. Pittsburg "Cultural District"	o 2,800 seat theater (renovation) o Heinz Hall (existing)	o UDAG o City/County BI o Private Funds (½)	o Subsidy from developer ($250,000/yr. + percentage)	o Pittsburg Trust (Private non-profit corp.)
2. Dallas "Arts District"	o Art Museum o Symphony Center o Theater o Public improvements	o City BI's ($101.6m) o Private Funds o Private Funds o Property Assessment/City Funds	o Share staff w/ CBD Assoc.	o Dallas Arts District Foundation o Dallas A.D. Friends o Dallas A.D. Association (Private non-profit corps.)
3. Cleveland "Playhouse Square"	o 3 Theaters (renovation)	o Private o Public o City/County/State EDA/NEA UDAG	o Public/Private	o Playhouse Sq. Foundation (non-profit corp.)
Mixed -Use Development				
4. L.A. "California Plaza" UR	o Art Museum o Dance o Outdoor Perf. Plaza	o Developer (1% art) o Developer (land)/ private developer	o Developer Subsidy	
5. San Diego "Horton Plaza" VR	o 2 Theaters	o Developer (shells) o Tax Increment Financing	o Portion of Transient occupancy tax generated from H.P. Hotel	o HP Theaters Foundation/ Center City Devel. Corp.

CULTURAL DEVELOPMENT SUMMARY (cont'd)

Cultural District	Cultural Facilities	Funding		Management Organization
		Construction	Operation	
Mixed-Use Building				
6. NYC "MOMA"	o Museum addition	o Private Funds o (Fundraising/air-rights sale)	o In-lieu-of tax payments (from air-rights development)	o Trust for Cultural Resources (state created)
7. New York " Equitable Center"	o Museum branch o Theatre	o Private	o Private	o Whitney Museum o Equitable Center

THE PITTSBURGH TRUST
FOR CULTURAL RESOURCES

Purposes

A. To acquire, build, restore, replace, preserve, maintain and manage land and buildings and any other interest in real and personal property of any kind or description whatsoever in connection with the planning, creation, development, operation and administration of one (or more) cultural district(s) within the City of Pittsburgh or any facility for use in the performing or visual arts in the City of Pittsburgh.

B. To Plan, create, develop, operate and administer, and to assist and cooperate with others in the planning, creation, development, operation and administration of, any such cultural district or facilities for use in the performing or visual arts in (the City of Pittsburgh), including any real or personal property, services and accommodations ancillary thereto.

C. To participate in the economic rejuvenation and development of the area of the City of Pittsburgh in which any such cultural district or facilities for use in the performing or visual arts are located and the environs of such area, including conducting studies and making grants or capital expenditures for charitable, educational or cultural events and for (plantings, sidewalks, signs and other public ornamentation) relating to the use and enjoyment of such area by the public.

D. To acquire, build, restore, replace, preserve, maintain and manage historical monuments, landmarks, buildings, sites, locations and objects in the area of the City of Pittsburgh in which any such cultural district is located, and to operate and administer, and assist and cooperate with

others in the operation and administration of, any such historical monuments, landmarks, buildings, sites, locations and objects, together with ancillary facilities, services and accommodations.

E. To donate all or any part of its real and personal property to or for the use of the United States of America, the Commonwealth of Pennsylvania or any municipal or other governmental department, commission, board, bureau, agency or instrumentality thereof for exclusively public purposes, or to or for the use of such corporations, trusts, funds or other organizations organized and operated exclusively for charitable, educational, religious or scientific purposes as shall be exempt from Federal income tax as organizations described in Section 501(c)(3) of the Internal Revenue Code of 1954, as amended (the "Code"), or the corresponding provisions of any future United States internal revenue law, all in such manner and at such times as the Board of Trustees shall from time to time determine.

F. To promote public interest in performing and visual arts generally.

G. To do any act or thing incidental to or in connection with the foregoing purposes or in advancement thereof, including the solicitation of grants and contributions for the foregoing purposes.

The Initial Project

With funds from the Howard Heinz Endowment, a development site was assembled adjacent to Heinz Hall, setting in motion three strategic objectives:

- to restore and expand the Stanley Theatre, relieving the crush on Heinz Hall and creating opportunities for the growth of many Pittsburgh performing arts groups, large and small, and providing a facility suited for full-cast Broadway tours;

- to attract a major commercial development as leverage for the theater restoration, a tactic similar to that of the Museum of Modern Art in New York City, and

- to use the funds from the commercial development as seed money for the further development of the Cultural District.

The Trust was established as the vehicle to accomplish these objectives, managing the public and private funds needed in the process.

Today, the Trust is actively involved in the acquisition, renovation and management of land and buildings in the district. The unique income stream the Trust derives from commercial development, a stream which is projected to reach $1.5 million annually by the mid-1900's, is dedicated to continued development of arts projects, historic renovation, and urban amenities in the district.

Creating the Cultural District - Phase I

The initial project of the Trust has been to oversee the restoration and expansion of the Stanley Theatre into the Benedum Center for the Performing

Arts. The Benedum exterior, lobbies and theater house have been meticulously restored to its original 1928 elegance, making it eligible for nomination as a National Historic Landmark.

A catalyst for the development of the Cultural District, and a partner in the Benedum Center project, the CNG Tower was developed and built by Lincoln Property Company on a site adjacent to Heinz Hall. Consolidated Natural Gas Company is the lead tenant in the 32-story $117 million complex.

Enlivening the Cultural District - Phase II

The Trust has many additional short, medium, and long-range projects in various stages of development:

- Purchase and Renovation of the Fulton Theater. The Trust currently holds a 3-year lease with an option to buy the Fulton Theater, an attractive 1,500-seat facility on the block adjacent to Heinz Hall.

- Development of Other Cultural Facilities. The Trust has initiated a study of additional cultural facilities that best serve arts activities and their audiences in Pittsburgh. Smaller facilities for experimental performances - one of 350 seats and another of 200 or fewer seats - are being considered. Support facilities, such as lofts, studios, and additional galleries are also in the development stages.

- Nomination of District to National Register of Historic Places. The Trust and Allegheny Conference have both commissioned several technical studies to provide guidelines for effective restoration of the district's

many historically significant buildings. Working closely with the City of Pittsburgh's Planning Department, these guidelines will be used to encourage restoration of buildings within the district. Application for historic designation is expected to be made later in 1987. Benedum Center has been nominated to the Register.

- Support and Services to Other Arts Organizations. The Trust conducts workshops and training seminars in all aspects of arts-management for over 70 smaller arts organizations in the area.

- Operation of Two TIX Booths. The Trust operates TIX booths in Oliver Plaza downtown and in Monroeville.

- Development of New Parking Facilities. The Trust is currently negotiating to building a 550-car parking garage in the Cultural District. The garage will serve daytime users of CGN Tower and nighttime patrons of the theaters and restaurants.

- Open Space and Streetscape Improvements. Construction on an open park at the corner of Penn and Seventh is expected to begin in 1988. Working with the city, plans for trees, new paving, additional lighting and signage are taking shape.

- Arts and Education. The Trust will facilitate a lobby-related museum or gallery space within CNG Tower.

The Catalyst: An Innovative Mixed-Use Development

Work will begin in 1984 on a major new office development and theatre renovation: a 1.3 million square-foot office complex on the Heinz Hall Block and the renovation of the Stanley Theatre as a complement to Heinz Hall for the Performing Arts.

The new world headquarters building for Allegheny International will be a joint venture between Allegheny International Realty Development Company and Urban Investment and Development Company, managing partners for the project. The property has been acquired by the Howard Heinz Endowment and will be leased to the project developer.

In order to facilitate this growth, a share of the development's return will be used by the Pittsburgh Trust for Cultural Resources for reinvestment in the downtown cultural district. The Trust will develop and manage the Stanley Theatre as the first phase of continuing development of amenities in the new district.

- a 1,500-seat theater, to function as a downtown home for local productions and a resource for traveling dance or Broadway drama;

  a series of smaller theatre facilities, serving a variety of Pittsburgh-based dramatic, musical or experimental productions.

The phase development of these spaces as part of the downtown cultural and entertainment district will be a major objective of the Pittsburgh Trust for Cultural Resources.

Implementation: Support From All Sectors of the Community

Land for the Allegheny International project has been acquired by the Howard Heinz Endowment and will be leased to the developer. The resulting private development by Allegheny International Realty and Urban Investment represents a direct investment of more than $100 million into the regional economy.

The 1.3 million square foot project cannot proceed without the associated renovation of the Stanley Theatre. Critical to Allegheny International's decision to locate its headquarters in Pittsburgh is the neighborhood improvement symbolized by the Stanley project. The entire project is possible only with a Federal Urban Development Action Grant (UDAG).

Additional funding the the Stanley Theatre renovation will be met by local matching funds: half by private contributions, from foundations, corporations, or their sources, and half from the sale of jointly-funded City and County bonds issued through the Public Auditorium Authority of Pittsburgh and Allegheny County.

Each dollar of local public funds for the Stanley renovation will thus leverage another dollar in local private contributions as well as additional public

support from the Federal UDAG program. And as the private office development is conditioned on the UDAG grant, each component of the Stanley funding will therefore make possible the much large $100 million private investment.

Funding for ongoing activities of the Trust for Cultural Resources will be made possible through the development agreement for the Heinz Hall block, in which the developer will direct a portion of the net operating income of the development to the Trust in the form of UDAG repayments.

Subsequent commercial development in which the Trust participates can follow a similar model. Commitment by the public and non-profit sector will be an important part of this continuing effort.

Public/Private Funding

The Benedum Center total project cost is $42 million, including the acquisition of the Stanley Theatre building, acquisition of adjacent lands and buildings for expansion of the original stage and support facilities, construction of those facilities including a six-story support building, state-of-the-art theater equipment, and restoration of the theater under the prescribed guidelines of the Advisory Council on Historic Preservation.

Before the project was fully launched, Pittsburgh public and private sectors collectively committed a major portion of the funding, or $38.5 million.

Through the City of Pittsburgh Urban Redevelopment Authority, a federal government Urban Development Action Grant for $17 million was secured, while Allegheny County and the City of Pittsburgh, through a Public Auditorium Authority bond issue, committed $7.5 million.

Initial private sector support of $14 million for the Benedum project came with a lead gift from the Claude Worthington Benedum Foundation, with additional private support committed by the Howard Heinz Endowment, the Vira I. Heinz Endowment, the Pittsburgh Foundation, the Eden Hall Foundation and the McCune Foundation.

The remaining private sector support has come from a successful Capital Fund Campaign to raise $3.5 million. The campaign, headed by Howard M. Love, Chairman of National Intergroup, exceeded its goal of raising $3.5 million in June, and campaign organizers expect to raise an additional $1 million during July. The overage will be applied to construction costs.

MISSION STATEMENT: CULTURAL DISTRICT TRUST

To create a permanent endowment to govern the maintenance and advance and make accessible the arts, culture and arts education in the Midtown Cultural District of, by and for the diverse peoples of Boston and the New England region.

This endowment shall acquire, own, develop, lease, manage, operate, maintain and promote cultural facilities, open space and air space in the Midtown Cultural District, and to raise and disburse funds, from all sources, to support the facilities and activities in the Midtown Cultural District; and to promote the Midtown Cultural District.

MIDTOWN CULTURAL DISTRICT TASK FORCE
TRUST AND FUNDING SUBCOMMITTEE

TIMELINE

Phase I:

1. Advocacy -- public relations, get out the message
    a. Locally with merchants, neighbors, etc.
    b. Statewide and regionally
    c. Outreach to national and international developers
        1. Agressive marketting plan
        2. Surveys

2. Fundraising -- meetings with corporations and philanthropies

3. Negotiating projects

Phase II:

1. Establish Artists Advisory Committee
    a. Negotiating specifics of projects
    b. fundraising

2. Establish Friends Committee

SCOPING -- CULTURAL DISTRICT TRUST

The district's new cultural facilities and public spaces need to be managed, programmed, promoted and maintained. In addition, one organization needs to coordinate fund-raising efforts and manage capital development projects. These activities will be performed by a newly-formed non-profit Cultural District Trust. Similar organizations exist in a number of cities including Pittsburgh, Dallas, Cleveland and New York City.

The responsibilities of the Cultural District Trust will include the following:

Cultural Facilities - Develop (including air rights), manage, own, lease, and program cultural facilities in the District.

Public Funds: Administer funds set from the sale of public land and special assessments to help renovate theaters and other historic buildings, develop new facilities, and fund a maintenance endowment. The Trust will also solicit and administer federal and state grants.

Private Fund-raising - Solicit, accept, and administer grants and contributions: generate public and private support for the Cultural District's capital development program and operations needs.

Public Space - Program entertainment, events and outdoor art in the district's public space and maintain those spaces. Establish and implement policy for selection, installation and maintenance of artworks, permanent and temporary.

Promotion - Publicize and promote the Cultural District as a shole.

Planning and Development - Participate in the long-range planning for development of the district.

Education - Coordinate Cultural District activities with public school curriculum.

Community Participation - Ensure wide-spread public involvement in and access to Cultural District activities.

Cultural District Historic Theater Assessment / Specifications for New Theaters

Cultural District Theater Consultant

Brannigan·Lorelli Associates Inc.

City of Boston
Office of Arts & Humanities
Boston Redevelopment Authority

Dance Theater

Theater
The audience area for this theater should contain 499 seats. The arrangement should be fairly steeply raked to give an intimate feeling and provide good sightlines.

The image of this theater should be one of function. The production catwalks and lighting fixtures should be part of the architectural finishes of the space.

Acoustical consideration should be given to the fact that both electronic and live music will be employed in this theater as well as the spoken word.

Lobby
The lobby should be arranged in such a way to accommodate the audience for pre-performance or post performance gathering as well as normal intermissions. The lobby may contain the box office depending on where the theater is located in a building, but it is essential that the box office be visible and accessible to the public. A theater management suite of offices should be provided.

Stage
The stage should be constructed of resilient material sufficiently sprung for dancing. The stage may be extended into the audience by means of a portable thrust apron. The stage will include a fly loft to facilitate the management of scenery and lighting, and complete sound and lighting systems with control consoles located in a booth at the rear of the auditorium for full technical support.

Backstage

Green Room
This room should be signed for pre and post performance receptions and be conveniently located to the stage wings and dressing rooms.

Dressing Rooms
There should be two group dressing rooms to accommodate 15 people each. There should be two quad dressing rooms complete with showers and W.C.s.

Stage Offices
A small office for a stage manager and technical crew and another for the visiting director should be provided near the stage.

Storage Space
Storage space for general material, draperies, electrical, sound and prop storage is required.

Dance Theater

	Square Feet
499 Seat Theater (assume 10 sq. ft. per seat w/aisles and corridor plus 50* sq. ft.)	5,040
Sound and Lighting Control Booth	150
Lobby @ 6 sq.ft. per seat	2,994
Check Room	120
Box Office 150 plus 50* sq. ft.	200
Public toilets 500 plus 100* sq. ft.	600
Administrative Office (3) plus 75* sq. ft.	575
Stage	
Performance Area (40 x 35)	1,400
Sidestages and crossover 1,400 plus 25* sq. ft.	1,425
Green Room 300 plus 50* sq. ft.	350
2 Office @ 100 sq.ft. plus 50* sq. ft. each	300
Dressing Rooms	
2 Group Dressing Rooms for 15 each @ 30 sq.ft. Per Person	900
2 Quad Dressing Rooms @ 225 sq. ft. each	450
Storage	
General	200
Electric	100
Drapery	100
Sound	100
Wardrobe/Costume	350
Circulation Allowance	1,000
Mechanical (H.V.A.C.)	1,000
Electrical	400
Subtotal	17,754
Contingency and Layout 10%	1,775
Total	19,529

19,529 Sq.Ft. @ $200.00 per Sq. Ft. $3,905,800 plus $400,000 for decorative art works in lobby and theater @ $50/sq. ft.

Motorized orchestra pit lift which would add $250,000

Total - $4,555,800

*Added square footage for wheelchair accessibility.

CD9/Q/122287/1

Flexible Theater

The Flexible Theater is a space consisting of a floor similar to that of a traditional "Black Box" theater except that this space will contain retractable seats that will allow the performance to flow out into the audience area.

Unlike the dance theater the flexible space can create the sense of a proscenium when required, rather than conform to the picture frame style. The theater would be open ended rather than the more formal proscenium style.

The look of this type theater should change with the sense of experimentations at work.

The public space should be comfortable yet not formal. The lobby area should accommodate exhibits such as scene sketches, set models, etc. The sense of theater should be the theme of decor in the public spaces.

Again like the Dance Theater, public access for tickets sales is imperative.

Flexible Theater

	Square Feet
499 Seats @ 10 sq.ft. per seat plus 50* sq. ft.	5,040
Sound and Lighting Control	150
Lobby @ 6 sq.ft. per seat	2,994
Check Room	120
Box Office 150 plus 50* sq. ft.	200
Administrative Offices (3) 500 plus 75* sq. ft.	575
Public toilets 500 plus 100* sq. ft.	600
Stage	
Performance Area (40 x 35)	1,400
Sidestages and crossover 1,400 plus 25* sq. ft.	1,425
Backstage Area	
Green Room 300 plus 50* sq. ft.	350
2 Office 200 plus 100* sq. ft.	300
2 Group Dressing Rooms for 10 each @ 30 sq.ft. per person	600
2 Quad Dressing Rooms	450
Storage	
General	200
Electric	100
Drapery	100
Sound	100
Wardrobe/Costume	350
Circulation Allowance	1,000
Mechanical (H.V.A.C.)	1,000
Electrical	400
Subtotal	17,454
Contingency and Layout 10%	1,745
Total	19,199

19,199 @ $150 per Sq. Ft. $2,879,850 plus $400,000 for decorative art works in lobby and theater @ $50/sq. ft.

Total - $3,279,850

*Added square footage for wheelchair accessibility.

Recital/Concert Hall

The highest level of expectation with regard to formality and excellence is exemplified in recital and concert halls.

In all cases the quality of sound and comfort are both difficult and expensive to achieve. Noise control of both internal systems as well as isolation from external noise generation must be carefully planned. The success of an hall that is dedicated to music succeeds on its reputation for acoustical excellence.

Unlike a traditional or multi-use theater, a concert or recital hall has both performers and audience in one room and requires a larger volume than would be found in a hall used for the spoken word.

Most musicians feel that a room, like a violin, must be made of wood. The treatment of a room may vary from acoustician to acoustician. The one thing which remains constant is the need for volume proportionate to the seating capacity, artistic program requirement and exacting humidity control.

Recital/Concert Hall

	Square Feet
Seating	
200 seats @ 10 sq. ft. plus 50* sq. ft. Inches isle and corridors	2,050
Control Station - Stage Management Concert lighting	100
Lobby	
200 seats @ 6 sq. ft. per seat	1,200
Check Room	120
Box Office 150 plus 50* sq. ft.	200
Public Toilets 400 plus 100* sq. ft.	500
Administrative Offices (3) 500 plus 150* sq. ft.	650
Stage	
Performance area 30 x 60	480
Assembly area plus 25* sq. ft.	225
2 Offices @ 100 sq.ft. plus 50* sq. ft. each	300
Dressing Room	
2 Group Dressing Rooms for 15 per room at 30 sq.ft. per person Instrument and Wardrobe Case Storage	900
2 Principal Dressing Rooms @ 225 sq.ft. each	450
Reception Green Room 450 plus 50* sq. ft. Includes Kitchenette for receptions	500
Storage	
General - Risers, Music Stands, Chairs	200
Instruments, Pianos	200
Electrical	100
Circulation Allowance	1,000
Mechanical	1,000
Electrical	200
Subtotal	9,325
Contingency and Layout 10%	932
Total	10,257

10,257 sq. ft. @ $200 per sq. ft. = 2,051,400 plus $160,000 for decorative art works in lobby and concert hall @ $50/sq. ft.

Total - $2,211,400

*Added square footage for wheelchair accessibility.

CD9/Q/122287/3

Black Box

The Black Box space is primarily thought of as an experimental drama theater, but today it can be found as a space for music and dance also.

Therefore this room needs to be equipped with flexible lighting equipment and an overhead grid system for the mounting of lighting instruments and scenic elements, and sound effect speakers.

The seating (99) and comfort level is minimal and has no commitment to a set pattern. The Black Box can be configured many ways - in the round, three quarters, end stage or audience in the center with a program playing from the outside walls.

The spirit of the lobby area should be easy yet reassuring. This can be achieved best in a loft or basement which doesn't send a hi-tech environmental message.

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199 seat Black Box - Experimental Theater

Seating 199 @ 10 Sq.ft.
(included in Stage sq. footage)

	Square Feet
Lobby	
199 @ 8 sq.ft. per person (incl. coin lockers)	1,592
Box office 120 plus 50* sq. ft.	170
Public toilets 400 plus 100* sq. ft.	500
Administrative Offices (3)	500
Stage (includes seating) 4,600 plus 50* sq. ft.	4,650
2 Group Dressing Rooms for 10 each	400
2 Offices 200 plus 100* sq. ft.	300
Kitchenette	100
General Storage	300
Wardrobe/Costume	200
Circulation Allowance	500
Mechanical	1,000
Electrical	200
Subtotal	11,850
Contingency and Layout 10%	1,185
Total	13,035

13,035 sq. ft. @ $100 per sq. ft. = 1,433,850 plus $80,000 for decorative art works in lobby @ $50/sq. ft.

Total - $1,513,850
Two Theaters $3,027,700

299 seat Black Box - Experimental Theater for Performance Art Parcel C-4
13,635 sq. ft. @ $100 per sq. ft. - $1,499,850 plus $80,000 for decorative art works in lobby @ $50/sq. ft.

Total - $1,579,850

*Added square footage for wheelchair accessibility.

Brannigan·Lorelli Associates Inc.

Studios

Studios are perhaps the most in demand spaces that relate to the performing arts. The most commonly required arrangement is studios in groups of three.

This grouping of spaces allows for the simultaneous rehearsals of chorus, principals and soloists, in ballet, opera and musical theater.

The rehearsal/teaching studio requires the same level of construction — resilient floors, acoustical wall treatment, volume and incandescent lighting.

Along with the studios there is the need for a reception area, business office and changing rooms. Although the construction finishes may be minimal, the need for sound isolation from studio to studio is critical.

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Studios

	Square Feet
Studios	
3 (40' x 40' x 18') each	4,800
Circulation @ 10%	
Changing Rooms 30 persons each	
2 @ 10 sq.ft. per person 15 x 20 each	600
2 toilet shower rooms 10 x 15 each	300
Reception/Management	
1 Office @ 100 plus 50*sq.ft.	250
Reception Area	200
Subtotal	6,630
Contingency and Layout 10%	663
Total	7,293

7,293 sq.ft. @ .60¢ per sq. ft. = 437,580

Total - $437,580

*Added square footage for wheelchair accessibility.

MIDTOWN/CULTURAL DISTRICT TASK FORCE
100 Boylston St., Suite 735 · Boston MA 02116

Chair
Lawrence Murray
ARTS/Boston, Inc.

Vice-Chair
Ron Rothman
Artists Foundation, Inc

Vice-Chair
Libbie Shufro
Massachusetts Cultural Alliance, Inc.

Meeting Notice

To Warrenton Street Property Owners and Tenants

From Larry Murray, Chair

As part of the City's planning process for the Midtown Cultural District, the Task Force has been working with the BRA and Office of Arts and Humanities on a number of subjects including transportation and public space design. On April 28, 10:00 a.m. - 12:00 p.m. we will be having a work session about Warrenton Street to discuss traffic, parking, and loading issues and potential short and long-term pedestrian improvements.

We hope you will join us - Room 933A, Boston Redevelopment Authority, City Hall.

For further information please call Barbara Barros, Cultural District Project Manager, Boston Redevelopment Authority, 722-4300, extension 243.

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Lobby	
199 @ 8 sq.ft. per person (incl. coin lockers)	1,592
Box office 120 plus 50* sq. ft.	170
Public toilets 400 plus 100* sq. ft.	500
Administrative Offices (3)	500
Stage (includes seating) 4,600 plus 50* sq. ft.	4,650
2 Group Dressing Rooms for 10 each	400
2 Offices 200 plus 100* sq. ft.	300
Kitchenette	100
General Storage	300
Wardrobe/Costume	200
Circulation Allowance	500
Mechanical	1,000
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*Added square footage for wheelchair accessibility.

Recital/Concert Hall

	Square Feet
Seating	
200 seats @ 10 sq. ft. plus 50* sq. ft.	2,050
Inches isle and corridors	
Control Station - Stage Management	
Concert lighting	100
Lobby	
200 seats @ 6 sq. ft. per seat	1,200
Check Room	120
Box Office 150 plus 50* sq. ft.	200
Public Toilets 400 plus 100* sq. ft.	500
Administrative Offices (3) 500 plus 150* sq. ft.	650
Stage	
Performance area 30 x 60	480
Assembly area plus 25* sq. ft.	225
2 Offices @ 100 sq.ft. plus 50* sq. ft. each	300
Dressing Room	
2 Group Dressing Rooms for 15 per room at 30 sq.ft. per person	
Instrument and Wardrobe Case Storage	900
2 Principal Dressing Rooms @ 225 sq.ft. each	450
Reception Green Room 450 plus 50* sq. ft.	500
Includes Kitchenette for receptions	
Storage	
General - Risers, Music Stands, Chairs	200
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Electrical	100
Circulation Allowance	1,000
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Subtotal	9,325
Contingency and Layout 10%	932
Total	10,257

10,257 sq. ft. @ $200 per sq. ft. = 2,051,400 plus $160,000 for decorative art works in lobby and concert hall @ $50/sq. ft.

Total - $2,211,400

*Added square footage for wheelchair accessibility.

CD9/Q/122287/3

Flexible Theater

	Square Feet
499 Seats @ 10 sq.ft. per seat plus 50* sq. ft.	5,040
Sound and Lighting Control	150
Lobby @ 6 sq.ft. per seat	2,994
Check Room	120
Box Office 150 plus 50* sq. ft.	200
Administrative Offices (3) 500 plus 75* sq. ft.	575
Public toilets 500 plus 100* sq. ft.	600
Stage	
Performance Area (40 x 35)	1,400
Sidestages and crossover 1,400 plus 25* sq. ft.	1,425
Backstage Area	
Green Room 300 plus 50* sq. ft.	350
2 Office 200 plus 100* sq. ft.	300
2 Group Dressing Rooms for 10 each @ 30 sq.ft. per person	600
2 Quad Dressing Rooms	450
Storage	
General	200
Electric	100
Drapery	100
Sound	100
Wardrobe/Costume	350
Circulation Allowance	1,000
Mechanical (H.V.A.C.)	1,000
Electrical	400
Subtotal	17,454
Contingency and Layout 10%	1,745
Total	19,199

19,199 @ $150 per Sq. Ft. $2,879,850 plus $400,000 for decorative art works in lobby and theater @ $50/sq. ft.

Total - $3,279,850

*Added square footage for wheelchair accessibility.

Dance Theater

	Square Feet
499 Seat Theater (assume 10 sq. ft. per seat w/aisles and corridor plus 50* sq. ft.)	5,040
Sound and Lighting Control Booth	150
Lobby @ 6 sq.ft. per seat	2,994
Check Room	120
Box Office 150 plus 50* sq. ft.	200
Public toilets 500 plus 100* sq. ft.	600
Administrative Office (3) plus 75* sq. ft.	575
Stage	
Performance Area (40 x 35)	1,400
Sidestages and crossover 1,400 plus 25* sq. ft.	1,425
Green Room 300 plus 50* sq. ft.	350
2 Office @ 100 sq.ft. plus 50* sq. ft. each	300
Dressing Rooms	
2 Group Dressing Rooms for 15 each @ 30 sq.ft. Per Person	900
2 Quad Dressing Rooms @ 225 sq. ft. each	450
Storage	
General	200
Electric	100
Drapery	100
Sound	100
Wardrobe/Costume	350
Circulation Allowance	1,000
Mechanical (H.V.A.C.)	1,000
Electrical	400
Subtotal	17,754
Contingency and Layout 10%	1,775
Total	19,529

19,529 Sq.Ft. @ $200.00 per Sq. Ft. $3,905,800 plus $400,000 for decorative art works in lobby and theater @ $50/sq. ft.

Motorized orchestra pit lift which would add $250,000

Total - $4,555,800

*Added square footage for wheelchair accessibility.

CD9/Q/122287/1

Neighborhood Housing Trust
* Established by ordinance

1. Can acquire real property;

2. A Massachusetts public charitable trust (501(c)(3)) created under the laws of the Commonwealth and administered by the Collector-Treasurer of the City as managing trustee

3. 10% of Boston Proper/20% of rest of City grants reserved for neighborhood in which/or adjacent to project (subject to feasibility) (Article 26A)

4. Primary method for distribution of funds is RFPs

   Criteria:

   (a) General housing development;
   or
   (b) Targeted
   (i) minimum % affordable;
   (ii) particular types (e.g. handicapped)
   (iii) particular uses of funds (loans, grants)

5. Eligible Projects:

   (a) Affordable units not created but for trust funds
   (b) Trust funds used solely to assist affordable units
   (c) Solely residential uses
   (d) Minimum 15 years affordability
   (e) Project financially feasible
   (f) Applicant has site control
   (g) Project complies with Boston Jobs ordinance
   (h) Project meets sanitary & building codes
   (i) Project meets Fair Housing requirements

6. Review Criteria

   (a) Number and percent affordable, etc.

7. Housing Creation Option: DIP developer provides direct assistance

THE PITTSBURGH TRUST
FOR CULTURAL RESOURCES

Purposes

A. To acquire, build, restore, replace, preserve, maintain and manage land and buildings and any other interest in real and personal property of any kind or description whatsoever in connection with the planning, creation, development, operation and administration of one or more cultural district(s) within the City of Pittsburgh or any facility for use in the performing or visual arts in the City of Pittsburgh.

B. To Plan, create, develop, operate and administer, and to assist and cooperate with others in the planning, creation, development, operation and administration of, any such cultural district or facilities for use in the performing or visual arts in the City of Pittsburgh, including any real or personal property, services and accommodations ancillary thereto.

C. To participate in the economic rejuvenation and development of the area of the City of Pittsburgh in which any such cultural district or facilities for use in the performing or visual arts are located and the environs of such area, including conducting studies and making grants or capital expenditures for charitable, educational or cultural events and for plantings, sidewalks, signs and other public ornamentation relating to the use and enjoyment of such area by the public.

D. To acquire, build, restore, replace, preserve, maintain and manage historical monuments, landmarks, buildings, sites, locations and objects in the area of the City of Pittsburgh in which any such cultural district is located, and to operate and administer, and assist and cooperate with

others in the operation and administration of, any such historical monuments, landmarks, buildings, sites, locations and objects, together with ancillary facilities, services and accommodations.

E. To donate all or any part of its real and personal property to or for the use of the United States of America, the Commonwealth of Pennsylvania or any municipal or other governmental department, commission, board, bureau, agency or instrumentality thereof for exclusively public purposes, or to or for the use of such corporations, trusts, funds or other organizations organized and operated exclusively for charitable, educational, religious or scientific purposes as shall be exempt from Federal income tax as organizations described in Section 501(c)(3) of the Internal Revenue Code of 1954, as amended (the "Code"), or the corresponding provisions of any future United States internal revenue law, all in such manner and at such times as the Board of Trustees shall from time to time determine.

F. To promote public interest in performing and visual arts generally.

G. To do any act or thing incidental to or in connection with the foregoing purposes or in advancement thereof, including the solicitation of grants and contributions for the foregoing purposes.

The Initial Project

With funds from the Howard Heinz Endowment, a development site was assembled adjacent to Heinz Hall, setting in motion three strategic objectives:

- to restore and expand the Stanley Theatre, relieving the crush on Heinz Hall and creating opportunities for the growth of many Pittsburgh performing arts groups, large and small, and providing a facility suited for full-cast Broadway tours;

- to attract a major commercial development as leverage for the theater restoration, a tactic similar to that of the Museum of Modern Art in New York City, and

- to use the funds from the commercial development as seed money for the further development of the Cultural District.

The Trust was established as the vehicle to accomplish these objectives, managing the public and private funds needed in the process.

Today, the Trust is actively involved in the acquisition, renovation and management of land and buildings in the district. The unique income stream the Trust derives from commercial development, a stream which is projected to reach $1.5 million annually by the mid-1900's, is dedicated to continued development of arts projects, historic renovation, and urban amenities in the district.

Creating the Cultural District - Phase I

The initial project of the Trust has been to oversee the restoration and expansion of the Stanley Theatre into the Benedum Center for the Performing

Arts. The Benedum exterior, lobbies and theater house have been meticulously restored to its original 1928 elegance, making it eligible for nomination as a National Historic Landmark.

A catalyst for the development of the Cultural District, and a partner in the Benedum Center project, the CNG Tower was developed and built by Lincoln Property Company on a site adjacent to Heinz Hall. Consolidated Natural Gas Company is the lead tenant in the 32-story $117 million complex.

Enlivening the Cultural District - Phase II

The Trust has many additional short, medium, and long-range projects in various stages of development:

- o Purchase and Renovation of the Fulton Theater. The Trust currently holds a 3-year lease with an option to buy the Fulton Theater, an attractive 1,500-seat facility on the block adjacent to Heinz Hall.

- o Development of Other Cultural Facilities. The Trust has initiated a study of additional cultural facilities that best serve arts activities and their audiences in Pittsburgh. Smaller facilities for experimental performances - one of 350 seats and another of 200 or fewer seats - are being considered. Support facilities, such as lofts, studios, and additional galleries are also in the development stages.

- o Nomination of District to National Register of Historic Places. The Trust and Allegheny Conference have both commissioned several technical studies to provide guidelines for effective restoration of the district's

many historically significant buildings. Working closely with the City of Pittsburgh's Planning Department, these guidelines will be used to encourage restoration of buildings within the district. Application for historic designation is expected to be made later in 1987. Benedum Center has been nominated to the Register.

- Support and Services to Other Arts Organizations. The Trust conducts workshops and training seminars in all aspects of arts-management for over 70 smaller arts organizations in the area.

- Operation of Two TIX Booths. The Trust operates TIX booths in Oliver Plaza downtown and in Monroeville.

- Development of New Parking Facilities. The Trust is currently negotiating to building a 550-car parking garage in the Cultural District. The garage will serve daytime users of CGN Tower and nighttime patrons of the theaters and restaurants.

- Open Space and Streetscape Improvements. Construction on an open park at the corner of Penn and Seventh is expected to begin in 1988. Working with the city, plans for trees, new paving, additional lighting and signage are taking shape.

- Arts and Education. The Trust will facilitate a lobby-related museum or gallery space within CNG Tower.

The Catalyst: An Innovative Mixed-Use Development

Work will begin in 1984 on a major new office development and theatre renovation: a 1.3 million square-foot office complex on the Heinz Hall Block and the renovation of the Stanley Theatre as a complement to Heinz Hall for the Performing Arts.

The new world headquarters building for Allegheny International will be a joint venture between Allegheny International Realty Development Company and Urban Investment and Development Company, managing partners for the project. The property has been acquired by the Howard Heinz Endowment and will be leased to the project developer.

In order to facilitate this growth, a share of the development's return will be used by the Pittsburgh Trust for Cultural Resources for reinvestment in the downtown cultural district. The Trust will develop and manage the Stanley Theatre as the first phase of continuing development of amenities in the new district.

- a 1,500-seat theater, to function as a downtown home for local productions and a resource for traveling dance or Broadway drama;

  a series of smaller theatre facilities, serving a variety of Pittsburgh-based dramatic, musical or experimental productions.

The phase development of these spaces as part of the downtown cultural and entertainment district will be a major objective of the Pittsburgh Trust for Cultural Resources.

Implementation: Support From All Sectors of the Community

Land for the Allegheny International project has been acquired by the Howard Heinz Endowment and will be leased to the developer. The resulting private development by Allegheny International Realty and Urban Investment represents a direct investment of more than $100 million into the regional economy.

The 1.3 million square foot project cannot proceed without the associated renovation of the Stanley Theatre. Critical to Allegheny International's decision to locate its headquarters in Pittsburgh is the neighborhood improvement symbolized by the Stanley project. The entire project is possible only with a Federal Urban Development Action Grant (UDAG).

Additional funding the the Stanley Theatre renovation will be met by local matching funds: half by private contributions, from foundations, corporations, or their sources, and half from the sale of jointly-funded City and County bonds issued through the Public Auditorium Authority of Pittsburgh and Allegheny County.

Each dollar of local public funds for the Stanley renovation will thus leverage another dollar in local private contributions as well as additional public

support from the Federal UDAG program. And as the private office development is conditioned on the UDAG grant, each component of the Stanley funding will therefore make possible the much large $100 million private investment.

Funding for ongoing activities of the Trust for Cultural Resources will be made possible through the development agreement for the Heinz Hall block, in which the developer will direct a portion of the net operating income of the development to the Trust in the form of UDAG repayments.

Subsequent commercial development in which the Trust participates can follow a similar model. Commitment by the public and non-profit sector will be an important part of this continuing effort.

Public/Private Funding

The Benedum Center total project cost is $42 million, including the acquisition of the Stanley Theatre building, acquisition of adjacent lands and buildings for expansion of the original stage and support facilities, construction of those facilities including a six-story support building, state-of-the-art theater equipment, and restoration of the theater under the prescribed guidelines of the Advisory Council on Historic Preservation.

Before the project was fully launched, Pittsburgh public and private sectors collectively committed a major portion of the funding, or $38.5 million.

Through the City of Pittsburgh Urban Redevelopment Authority, a federal government Urban Development Action Grant for $17 million was secured, while Allegheny County and the City of Pittsburgh, through a Public Auditorium Authority bond issue, committed $7.5 million.

Initial private sector support of $14 million for the Benedum project came with a lead gift from the Claude Worthington Benedum Foundation, with additional private support committed by the Howard Heinz Endowment, the Vira I. Heinz Endowment, the Pittsburgh Foundation, the Eden Hall Foundation and the McCune Foundation.

The remaining private sector support has come from a successful Capital Fund Campaign to raise $3.5 million. The campaign, headed by Howard M. Love, Chairman of National Intergroup, exceeded its goal of raising $3.5 million in June, and campaign organizers expect to raise an additional $1 million during July. The overage will be applied to construction costs.

A REVIEW OF CULTURAL DISTRICTS AND FACILITIES IN OTHER CITIES

Many cities in the nation have had experience with the development of cultural districts and cultural facilities in private mixed-use developments. Cities that are in the process of developing cultural districts include Buffalo, Cleveland, Dallas, Milwaukee, and Washington, D.C. New York City has undertaken a number of innovative measures to protect and maintain its existing Times Square Theatre District.

A recent publication of the Urban Land Institute entitled "Cultural Facilities in Mixed-Use Developments" presents a number of indepth case studies from around the country. Although each community has its own unique circumstances and cultural needs, they represent an important resource in the development of strategies for Boston's Cultural District. Several examples of cultural districts and cultural facilities in mixed use developments and buildings are summarized below.

Dallas Arts District

The Dallas Arts District comprises 17 blocks at the north end of downtown. A 1983 city ordinance established the district as a planned development district and imposed design guidelines regulating height and setback, ground floor uses, and facade treatment.

The district will include a number of cultural facilities when completed at the end of the century including the Dallas Museum of Arts, Morton H. Meyerson Symphony Center, a playhouse for the Dallas Theater Center, LTV Center, and a high school for the arts. Office, hotel, and retail space will also be included in the district. The district is being developed by a variety of property owners according to a master plan prepared by Sasaki Associates for the Dallas Arts Consortium, a voluntary organization of property owners. The masterplan envisions a mixed-use district with district-wide visual themes and a well-planned pedestrian environment. A strong district management structure has been established that consists of three separate organizations; one to handle business matters such as maintenance and leasing, a second to make and implement policy and promote the district and its activities, and the third which is constituted as a membership organization to provide a forum to discuss district issues.

Downtown Cultural District, Pittsburgh

The Pittsburgh Cultural District is a 12-block mixed-use development area adjacent to downtown. The District is a public/private venture, spearheaded by the Howard Heinz Foundation and reinforced by the city of Pittsburgh and Alleghany County, designed to encourage the development of new cultural facilities to aid existing and emerging arts groups. The District will include 2-3 million square feet of new residential, hotel, and office uses by the year 2000. The new 2,800-seat Benedum Center for the Performing Arts, a renovation of the 60-year old Stanley Theater, will complement the existing Heinz Hall and provide a new home for the Pittsburgh Opera, Ballet Theater, Civic Light Opera, and Dance Council, as well as for touring Broadway shows. Eventually, the district will contain more than 7,800 seats in five or more theaters, and create an "opportunity district" for more commercial, enter-

tainment, and residential development. Benedum Center and the other theaters will receive funding from the area's commercial office development through a new public/private institution, the Pittsburgh Trust for Cultural Resources. The developer of the $200 million Allegheny International Office Complex will pay the trust a fixed payment of $250,000 per year plus 5 percent of the projects annual net cash flow over an agreed upon base amount.

Playhouse Square, Cleveland

The Playhouse Square Theatre Project is creating a Cultural District in downtown Cleveland by restoring and modernizing a group of three theatres dating from the 1920's. When completed, the integrated arts center, operating under a single non-profit entity, will seat in aggregate about 7,000 people. Capital expenditures presently exceed $40 million.

The Playhouse Square Theatres serve as the home for three resident companies - The Cleveland Ballet, The Cleveland Opera, and the Great Lakes Shakespeare Festival. The Theatres will also produce or host a variety of events including opera, ballet, symphony, local repertory theatre and touring plays and musicals.

The focus of the Playhouse Square project, which began in 1970, has been on renovating the theaters and renewing the surrounding area in order to attract people from the suburbs downtown. Adaptive reuse of surrounding buildings in a 60-acre superblock have been encouraged.

The redevelopment of Playhouse Square has been guided jointed by an arts organization and a community philanthropy - The Playhouse Square Foundation and the Cleveland Foundation - with significant participation from Cuyahoga County and the City of Cleveland. The Playhouse Square facilities have been financed by a combination of public and private funds including Economic Development Administration grants, UDAG's, National Endowment for the Arts grants, State Arts Council, State budget appropriation, county funds and local foundation grants.

New York Theater District

Zoning: FAR Incentive

New York City has been concerned about protecting and maintaining the entertainment district in the Times Square area for many years. In 1969, a special zoning district was established in the Theatre District to encourage new legitimate theaters in office building developments. This was the first of many special purpose zoning districts in the city.

The special zoning district enabled developers in the district to apply for an additional 20% in FAR if a theatre was included in the development. The amount of the bonus was based on a cash determination by the City Planning Commission. There was no fixed scale of bonus in exchange for amenities; negotiation was conducted on a development by development basis. There was also no overall district plan upon which to evaluate development proposals.

As a result of the special zoning district, four theatres were built in the theatre district area, two large theatres (Uris and Minskoff) and two experimental theaters (Circle in the Square and American Place). At the tim

of construction in the 70's, these theaters cost about $17 million. The development bonus for new theatre construction was recently eliminated.

Zoning: Five Percent Entertainment Requirement

The New York City Planning Commission recently approved a requirement that developers set aside for entertainment uses an equivalent of nearly 5 percent of the floor area in new or enlarged buildings. The rule would apply to the case of mid-Manhattan from 43rd to 50th Streets, on both sides of Broadway and Seventh Avenue. This measure was designed to ensure that new development in the theatre district contributes to the maintenance of the district's special character. The proposal must be adopted by the Board of Estimate before it becomes effective.

The entertainment requirement could be satisfied in a number of ways. Auditoriums, theatres, dance halls, eating or drinking places where there is entertainment, movie production studios, radio or television studio or music, dancing, or theatrical studies could be built anywhere within the building - including basements and sub-basements.

Developers could also satisfy the requirement with costume rental establishments, music stores, musical instrument repair shops, record stores, or ticket sales offices. However, these uses would have to be on the ground floor.

Exempt from the measure would be buildings with less than 60,000 square feet of space, buildings in which more than half the space is a hotel and buildings on a lot more than half of which is outside the core area.

To calculate the amount of space to be set aside, 50,000 square feet would be deducted from the total. In the case of a 500,000 square foot development, for example, the amount of space for entertainment uses would have to be 22,500 square feet - or 5 percent of 450,000.

Zoning: Lighting Requirements

Another recent zoning measure designed to protect and enhance the special character of the Times Square area requires all new construction between 43rd and 50th Streets to incorporate large advertising signs and bright lighting displays in their design. New skyscrapers in the area will be required to build setbacks 50 to 60 feet above street level to let in light and air for pedestrians in addition to providing a place to set up signs.

42nd Street Development Corporation, New York

The 42nd Street Development Corporation was formed in 1976 to help eliminate blighted conditions on 42nd Street. The Corporation is a private, non-profit, tax-exempt local development corporation. The renewal strategy of the Corporation was to make improvements on an incremental basis, beginning on those blocks where the chance of success was the greatest. The Corporation was able to acquire 16 properties for practically nothing due to the blighted conditions in the neighborhood.

Theatre Row, Phase I, between 9th and Dyer Avenue, was the Corporations first major project. The block now houses six 99-seat theatres, 12 floors of support space, and a restaurant. Theatre Row, Phase II, from Dyer to

10th Avenue, added two 200-seat theatres to an existing 99-seat theatre, three restaurants and various public improvements.

The Corporation's projects have been financed by a combination of various techniques including bridge loans, foundation grants, construction and long-term conventional debt, Community Development funds, Federal and City mortgages, UDAGs, sales and leasebacks to eliminate real estate taxes, and sale of investment tax credits and depreciation to private investors.

As a result of the 42nd Street Development Corporation's Theatre Row redevelopment, private developers are beginning to find the neighborhood attractive. Several projects, including a luxury loft development have been undertaken by the private sector. Correspondingly, land values have increased dramatically.

Cultural Facilities in Mixed-Use Developments

California Plaza at Bunker Hill, Los Angeles

California Plaza is an 11-acre project within the Bunker Hill Redevelopment area, at the northeast edge of downtown. The $1.2 billion project will have a major cultural component including the recently opened Museum of Contemporary Art, and the Bella Levitsky Dance Gallery. California Plaza is a multi-phased joint project of the Los Angeles Community Development Agency and Bunker Hill Associates, a partnership including Metropolitan Structures, Cadillac Fairview, Shapell Industries, and Goldrich and Vest. The Museum was paid for by the developer and the developer will partially subsidize the ongoing operation of the museum, based on a formula tied to attendance. The participating arts organizations collaborated with the redevelopment agency during bidding and negotiation with developers, indicating the importance the agency attached to a cultural presence in order to compensate for the sites relative isolation from the commercial district.

Horton Plaza, San Diego

Horton Plaza is an 11-acre mixed-use development in downtown San Diego which will include a major regional shopping center (412,000 square feet) plus four major department stores (420,000 sq.ft.). The developer is also including two theaters with a combined capacity of 775 seats; a 546 fixed-seat main theater and a 250 flexible seat black box. The developer is constructing the theater shells, which total 34,000 square feet and are situated below the project's plaza. The city, through the Center City Development Corporation, will complete the theaters and lease them from the developer for $1 a year for a period of 30 years. The Center City Development Corporation has allocated $200,000 to cover potential operation deficits during initial years. A portion of the transient occupancy tax generated from the Horton Plaza Hotel development may be used to fund any subsequent operating deficits.

Milwaukee Center, Milwaukee

The Milwaukee Theatre District consists of nine stages for the performing arts located in downtown Milwaukee. These include the Milwaukee Performing Arts Center and Milwaukee Center, presently under construction and due to open in 1988.

The $100 million, mixed-use Milwaukee Center will include three threatres, retail space, an office building, a hotel, and covered walkways with a central rotunda. The project is the result of a collaborative effort among the Milwaukee Repertory Theatre, the city of Milwaukee and the Trammell Crow Company of Dallas, the developer. The developer is financing its own areas of the project including the office tower and hotel. The theatre is mounting a $10.6 million fund-raising campaign to pay its own construction costs and fund a small cash reserve. The Milwaukee Center site and two existing buildings were donated to the theatre by the local electric power company. The theatre subsequently sold part of its land to Trammell Crow. The city has committed about $20 million for public improvements, including a riverwalk and galleria and part of the parking structures. Bond issues by the Milwaukee Redevelopment Authority provided cash necessary to begin construction.

Cultural Facilities in Mixed-Use Buildings

Museum of Modern Art, New York

The Museum of Modern Art financed a major museum expansion (168,000 square feet) through the sale of air-rights above adjacent property for $17 million. This transaction provided the site for a $55.7 million residential condominium development in a 52-story tower. The City and State passed legislation creating the Trust for Cultural Resources which received the air-rights money to protect the museums tax-exempt status. The museum also receives an operating subsidy, through the trust, from payments in lieu of taxes from the developed property, and from unit owners when condominium units are sold.

Equitable Center, New York

The Equitable Center, headquarters of the Equitable Life Insurance Company, is a 54-story skyscraper completed in 1985 located between 51st and 52nd Street in New York. A variety of arts and public amenities were included in the Center, reflecting the company's commitment to the arts and desire to compensate for the building's Seventh Avenue location.

The Center includes a 6,000 square foot branch of the Whitney Museum, the museum's third corporate branch. The museum contains two 3,000 square foot galleries, one features displays from the Whitney's permanent collection and the other houses temporary exhibitions. The Equitable compensates the Whitney for staff costs relating to the exhibition areas and also maintenance and operations costs - estimated at $100,000 a year. The Equitable also makes an annual contribution underwriting a major exhibition at the Whitney itself.

A 500-seat theatre is also included in the Equitable Center. The theatre, available for tenant meetings, provides a place for concerts, recitals, and lectures.

Cultural Facilities
Costs

Seating	Type	Square Footage	Total Cost	Shell	Art	Ceiling	Audit	Preferred Site
499 seat	Dance	20,000	4.6m	.8	.4	40'	6,400	Rich
499 seat	Asian	20,000	4.6m	.8	.4	40'	6,400	
499 seat	Flex	20,000	3.3m	.8	.4	30'	6,400	Rich
400 seat	Concert	18,000	3.7m	.7	.33	40'	4,600	Modern
200 seat	Concert	10,000	2.2m	.5	.16	40'	2,500	Hayward or Steinert
250 seat	Experimental	13,500	1.6m	.55	.08	40'	2,500	C-4
(3) 199 seat	Experimental	13.000	1.5m	.5	.08	40'	2,000	
(3) Rehearsal	Studios	7,000	.5m					
(3) 100	Cinema	14,000						
Four	Gallery	8,000						
	Museums	12,000						
Office	Service	15,000						
Office	Groups	12,000						
Shop/storage		20,000						

Cultural Facilities and Endowment
Implementation Costs and Sources

Cultural Facilities

1)	Eight 200-500 seat theaters and studios	$21.4m
2)	Acquisition of Modern	3.0m
3)	Asian Arts Center	5.0m
4)	Art galleries/museums/cinema	
5)	Support Space	

Funding Sources

1. Development Cultural contributions

    1) Commonwealth Center
    2) Hayward Place
    3) Parcel C-4
    4) Hinge Block

2. Public Land

    1) BRA Parcel 30
    2) BRA Hinge Block
    3) City Hayward Place
    4) Parcel P-7
    5) Parcel C-2

3. Public Funding

    1) UDAG
    2) State Civic/Convention Center Program
    3) As part of Hinge Block Garage via Ch. 7474, 121A, or 121B
    4) State HEFA and MIFA loans
    5) CDAG

4. Private Funding

    1) Foundation Grants/Corporate Trusts
    2) Corporations and individuals (adopt-a-theater or gallery

MTCD/LL/021988/1

Cultural District Public Improvements

- Existing Streets and Spaces
- Hinge Block Public Space
- Boston Common
- MBTA Stations

Funding Sources

- Capital Bond Program
- Special Assessment District
- State Civic/Convention Center Program
- Developer Contributions
- Foundation Grants/Corporate Trusts
- Corporations and individuals
- MBTA

District Endowments

- Cultural District Administration and Maintenance, Promotion
- Public Art Program
- Boston Common Fund

Funding Sources

- Development Contribution in Cultural District

- Development Contribution other, Midtown
- Development Contribution to Common Fund

- National Endowment for the Arts Challenge II (due June 16, 1988)
- National Endowment for the Arts Public Art Funding
- Fundraising Events
- Foundation Grants/Corporate Trusts
- Corporations and Individuals (adopt-a-park)
- Cultural Facilities Rental

Target Historic Properties

- Hayden Building
- YMCU restoration
- (YMCU new facility)
- Liberty Tree District
- Washington Theater District

Funding Sources

- UDAG
- Development Contributions
- Commercial Income from Properties

Meeting Notes

Midtown Cultural District Task Force

Transportation Committee
March 30, 1988

Task Force Members in Attendance:

Larry Murray	Arts Boston, Task Force Chair
Amy Burack	Shear Madness
Peter Harris	
Carlton Sagara	Asian American Resource Workshop
Richard Concannon	Charles Playhouse
Ron Ritchell	Lyric Stage

City Staff:

Barbara Barros	BRA
Larry Koff	BRA
Catherine Royce	OAH
Elizabeth Peart	TAMS, Traffic Consultant
Ken Petraglia	TAMS

Parking

People need to get there before 7 to get a space for an 8 p.m. show.

NEMC Garage - how many available spaces for theater goers? Parking for daytime use, i.e., Wednesday matinees, elderly and schools. 5,500 spaces in the area - how many are truly available? What happens during construction of C-4 and other lots?

Marketing issues as to where people park and if they choose to come at all - attitude to stay away from the Combat Zone. A useful tool would be a brochure map to show parking areas and also a good sign system.

What about surface lots? - the timing of their being replaced by garages? What about the F.D. Rich development?

A major issue is that the price of parking could be more than the ticket. Could affordability be tied to extra non-freeze spaces, giving a discount for evening users? Would need EPA flexibility.

Mode of Arrival

Depending on attraction, 85% come by car, with 2.4-3/car. Less than 5% take T. There is the perception of it not being safe and being unpleasant.

Should have MBTA representative at another meeting to tell of their priorities and discuss how can improve T for Cultural District.

Many people come by means of existing tour buses. The adventurous young will take T, older will drive. Audience composition determines mode-local performance groups, means local audience means more T and walkers. Blockbusters - more drivers. A few come by evening bus and taxi. Special needs audiences are increasing - wheelchair/vans.

London has a promotional campaign to encourage use of public transportation to go to theater.

Many tourist buses park along Charles Street. People come on foot - from hotels, residences, take T/taxi cold weather. Also people come by hotel shuttle, limos, and private taxi service. These compete for parking/unloading spaces along the street.

Need to promote a one stop evening, dinner, theater, club and to promote safety. Need to influence theater-goer patterns and turn district into a leisure time activity center for more than theater goers.

Common garage gets considerable use, Common lighting improvements have made it feel more safe to use. Beach Street garage not used a lot.

Mounted police would make area safer.

On-Street Parking/Buses

New facilities for tour and school buses; problems on Warrenton Street of bus unloading. The convention Bureau is working with the City on tour bus issues. Parked buses can create a hazard if there is a fire. City should enforce towing.

The promotional map should note that in no parking areas cars will be towed. In every ticket envelope mailed there could be a discount coupon for parking. Half the tickets are mailed for shows at the Colonial.

Estimate adding 2-20 daytime school buses for new facilities for any given day. Forty buses come to the Boston Ballet. Nutcracker performance for 3 days each year. Nighttime would have 2-3 tour buses.

Trucks do tour unloading for performances mostly during the day and hire a police detail. There were seven 45' trailers for Macbeth over the course of several days in Allen's Alley. Shubert uses Warrenton Street. The smaller new theaters will not have big road show trucks - perhaps loading space for 2 vans is needed.

When commercial uses are lit, 2-4 buses is typical. Ten buses maximum currently for elderly, schools, tours.

Loading problem: all want to come 5 minutes before curtain. Could stagger start time or encourage them to come earlier and enjoy district. The Transportation Building now enables people to go to restaurant early and make broader use of retail/restaurants. Wang sometimes starts earlier, 6:30 or 7:00, so there could be some flexibility of start time. Also, if get out earlier more might use T.

How many come from work downtown? Do they go home and drive back?

Curtain times, impact on audience, on bringing children. Sports start 7:30.

Limos/taxis, and car drop-off create traffic-jam at curtain time. Peak drop-off is getting earlier. Handicap parking in front of Colonial on Boylston Street should be turned into theater drop-off zone and handicap parking moved down the street a bit.

Servicing

Allen's Alley is needed for Colonial. Warrenton Street is a problem - off-street access for deliveries. Drop-off zone should be in front of theaters, handicapped spaces should not be in front but near by.

Attendance

September-May Commercial Theaters now average 5,500 attendees/night; seasonality affects attendance. Boston is a Saturday night town.

Friday and Saturday will get sold out, 50-60% week days. The Tourist Trade and business-oriented theater goers in N.Y. fill out the weekdays.

Office and cultural uses have an affinity regarding parking. Cultural uses allow restaurants to turn dinner as well as lunch. New office, hotel, residential development will increase weekday attendance. There is always an uncertainty of runs/success of theaters which affects attendance.

Next meeting: Warrenton Street loading/parking issues and potentials for pedestrian improvements.

Midtown Cultural District

Cultural Facilities Plan
April 1988

Renovated Theaters

Saxon/Majestic Theater	
for 799+ seat proscenium theater to be owned by Emerson College	$6.0 million renovation estimate
Modern Theater	
for 400 seat concert hall and commercial and/or arts office space to be acquired by Trust	$3.0 million acquisition estimate 3.7 million renovation estimate
Steinert Hall to be leased by Trust	
200 seat concert hall	$2.2 million estimate

New Theaters and Galleries
to be leased and operated by Trust

Commonwealth Center	
499 seat dance theater (Paramount Theater)	$4.6 million estimate
499 seat flex-space theater	3.3 million estimate
Hayward Place	
199 seat dance theater	$1.5 million estimate
199 seat experimental theater	$1.5 million estimate
Parcel C-4	
250 seat performance art space	$1.6 million estimate
4 non-profit membership galleries	(8,000+ sq.ft. total)
600 Washington Street/Essex Theater	
199 seat experimental theater	$1.5 million estimate
Hinge Block	
Satellite Museum Galleries	12,000 sq.ft.
4-6 Commercial Galleries	12,000 sq.ft.
International Film Cinema three 100 seat screening rooms	14,000 sq.ft.
Renovated Publix Theater	Reuse potential to be studied
New YMCU facilities	50,000 sq.ft.

Other Cultural Facilities

Liberty Tree Building
for rehearsal/studio space, arts offices, affordable commercial/office space
to be acquired by Trust

Chauncy Street Power Street
for rehearsal/studio space
to be acquired or leased by Trust on long term basis

In existing building or new development:

Office space for Cultural District Administrative Agency	4,000 sq.ft.
Office space for 12 arts services organizations	11,000 sq.ft.
Shared office space for 20 arts groups	12,000 sq.ft.

Asian Performing Arts Center

Pilgrim Theater renovation
long term reuse potential to be studied

Park Square Project
4 commercial galleries market-rate

Public Art and Promotional Performance Spaces

City Place
existing, managed by Artists' Foundation

Public Spaces throughout Cultural District to be programmed and managed by Trust

Temporary/Interim Performance Spaces
in existing vacant space (15' ceiling height); three year leases beginning Fall 1988

Two to four 200-400 seat capacity spaces for theater and dance groups

Two dance floors to be reinstalled in final facilities at Commonwealth Center and Hayward Place

Meeting Notes

Cultural District Task Force Meeting
General Session on Zoning Amendment
April 5, 1988

Task Force Members in Attendance:

Ron Rothman	Artist Foundation
Lloyd Held	Boston Visual Artists Union
Galin Gilbert	
Michael Wasserman	
Dick Concannon	Charles Playhouse
Joe Spaulding	Wang Center
Jeremy Alliger	Dance Umbrella
Judee Shupe	
Joseph Levendusky	Alliance of Theatrical Artisans
Dona Sommers	Stage Source
Simone Auster	Chamber of Commerce Center City Task Force
Peter Harris	
Larry Murray	Task Force Chair, Arts Boston

BRA Staff Barbara Barros, Ted Chandler, and Peter Schlesinger briefed the Task Force on the zoning amendment using the following outline:

Midtown Cultural District
Zoning Plan

A. Use Regulations

- o Mandatory
  - active ground level retail uses - FAR exclusion
  - Cultural Facilities - FAR exclusion
  - Housing Priority Areas
- o Allowed
  - Broad spectrum of mixed-uses
  - Adult Entertainment Zone
- o Conditional Uses
  - light manufacturing
  - parking lots and garages
  - auto rental
  - residential conversion
  - others

B. Building Height and Density Maximums

- o As of Right

155' and 10 FAR
65' and 4 FAR near Bay Village

- o PDAs
  - Additional height/FAR allowed after extensive review of design and traffic/environmental impacts.
  - PDA-C

    400' and 14 FAR added height/FAR tied to provision of cultural facilities and restoration of historic buildings
  - PDA-H

    235' and 12 FAR added height/FAR tied to provision of housing 10% affordable
  - PDA-H/C

    235' and 12 FAR
    Combination of H and C

C. Design Regulations

- o Architectural Design
  - Compatible with surroundings
  - reviewed by Boston Urban Design Commission
- o Massing
  - Minimize wind and shadow impacts
  - Reinforce traditional streetwall
  - Setback higher elements
  - Limit floor plate size for higher elements

D. Theater Uses

- o Restrict demolition and change of use of theaters

E. Historic Preservation

- o additions excluded from PDA Height/FAR allowances
- o Protection of historic theaters and cultural uses

F. Neighborhood Business Opportunities

G. Parking

H. Housing Linkage

Discussion

Housing Priority Areas

Simone Auster raised question of the potential conflict between housing and street level noise from evening activity. Residents could call for the downgrading of cultural uses. For example, Tremont on Common/Beacon Hill residents have complained of noise and crowds from concerts on the Common. Tremont on Common residents welcome Cultural Uses but are concerned about clubs.

Simone Auster also raised the question of letting market forces generate housing rather than mandating it artificially.

There was considerable opposition to housing on Warrenton Street - the members said it would conflict with the idea of the Theater Alley. That's where it is now really active consistently. Larry Murray said all are in favor of housing but some of the housing priority zones look artificial especially C-4 (hotel uses?). 80% housing along the Common makes sense by not in the Hinge Block - this is the theater district not a housing district.

Ron Rothman was concerned about showing the housing layer over existing non-housing uses, especially theaters - what will be the consequence in 20 years? Judy Shupe said she understands with the views around Common having housing there but isolated parcels, why would they be desirable for housing? Could someone build a new theater? If someone is not in housing business, then can't build. This could discourage people who might want to build a theater.

Object to converting theater district to a housing district. Asking for trouble especially C-4 where all theaters let out, nighttime trucks when show changes make noise. Some people live in district now, but if higher income renters and owners are added there will be more complaints. This is setting up a situation for confrontation between two uses. Housing should not be the priority inside the Cultural District.

Fast Food

Should outlaw fastfood restaurants - in suburbs they are family-oriented but in city thats where the crack dealer goes. Fast food restaurants should be conditional, but must ensure affordable restaurants. Chinatrade Center food court is fast food. What about holes-in-the-walls and bakeries?

Carlton Sagara pointed out that fast food restaurants provide affordable meals and places where people can be comfortable.

McDonalds in the suburbs have workers collecting litter, in city the litter is spread further. They make lousy neighbors.

Marta Gredler suggested looking at the food court model, making designated areas for affordable/fast food, and vendors with food carts. There should be design guidelines for foodcourts.

PDAs

Peter Harris questioned putting a tower over the Paramount. Larry Murray questioned the boundaries of PDA's. Why show where don't anticipate height?

Also, many have assumed that the Hinge Block would be where the height would be. Simone Auster felt that infill projects on the Hinge Block would need to be greater in height to be economically feasible. What about the upper Tremont Street projects?

Neighborhood Business Opportunities

Simone Auster asked how the match would be made for the Neighborhood Business Opportunities. Marta Gredler said it is important to clarify the process for mandated outreach. Simone Auster said it is an admirable goal and we'll need to speak to brokerage community to ensure it is successful.

Funding Sources

Construction
of Non-Profit Cultural Facilities

- o Developer contributions for large projects
- o Funds from sale of BRA and City property
- o UDAG
- o State Civic/Convention Center Program
- o Tax Increment Financing
- o MIFA/HEFA loans
- o Other public Programs
- o Non-profit foundations
- o Corporations and individuals - "adopt-a-theater"
- o Other private sources

Trust Endowment
to manage facilities, promote Cultural District, and program public art and performances

- o National Endowment for the Arts
- o Special assessments
- o Modest rents from arts groups
- o State Arts Council
- o Non-profit foundations
- o Corporations
- o Fund-raising events
- o Other sources

1. Dallas

(a) Dallas Arts District Foundation: "To participate in the design review of public and private improvements in the Dallas Arts District to assist in determining suitability for arts activities."

(b) Arts District Management Association: "The encouragement and promotion of cooperation among property owners in the District and to assure the coordinated and competent management and operation of the District through a contract or contracts for management services... making the Dallas Arts District a more attractive and inviting place and more accessible to the general public."

(c) Friends of the Dallas Arts District: "The support of the Arts District in the City of Dallas through financial assistance to the Arts District Foundation, volunteer support for events in the Arts District and other activities beneficial to the Arts District."

OFFICE OF THE ARTS AND HUMANITIES

BOSTON ART COMMISSION

Boston City Hall — Room 803
Boston, Massachusetts 02201
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AYMOND L. FLYNN
MAYOR

3RUCE P. ROSSLEY
COMMISSIONER

MEMO

To: Trust and Funding Sub-committee
Midtown Cultural District Task Force
Fr: Warren Smith and Catherine Royce
Re: Special Focus Groups
Da: 10 August 1988

At the Committee's monthly meeting yesterday, it was decided that, in order to delve more deeply into specific subjects relating to the Trust, creation of Special Focus Groups within the Committee would be useful. Four areas of concern were identified:

- Programming
- Financial
- Organizational structure and legal mechanisms
- Marketting and Promotion

It was decided that the first three were of pressing importance, and three groups were formed accordingly, to begin work next week with a one-hour kick-off meeting. The meeting schedule and the names of those who have agreed, thus far, to serve are as follows:

Thursday, 18 August, 3pm -- Programming
Joe Levendusky
Maure Aaronson
Carlton Sagara
Dona Sommers

Thursday, 18 August, 4pm -- Financial
Richard Concannon
David Mauriello
Judee Shupe
Carl Geupel

Friday, 19 August, 4pm -- Organization
Jeff Hurwit
Buzz Constable
Carlton Sagara

All meetings will take place at the Boston Bank of Commerce, 110 Tremont Street (just up from Park Street). These are the

folks who will begin to make some recommendations regarding these specific issues as they relate to the ultimate formation of the Cultural District Trust. We encourage all past and present Trust and Funding Sub-committee members to join in.

It is important that you come to the meetings prepared to discuss issues in depth. Please review all of the material that you have accumulated over the past year or so as it relates to the group of your choice. You may wish to especial have a look at the Trust scoping document Catherine sent you last month. There are preliminary issues that relate to each of the groups in that document.

To get you started, we anticipate that each group will begin with the following issues:

Programming: We have spent four years responding to surveys and voicing opinions about what types of activities should go on in the District and what types of facilities would be required to meet those needs. With 8 new performing facilities and 8 new galleries, how exactly should each be programmed?

Financial: We now know that in order to accomplish this plan we have envisioned, we will need public and private funding, sources of which we have investigated. Knowing these sources, what strategies and priorities do we set to actually succeed in getting our hands on any of this money?

Organization: We have been very clear about the issues, especially those surrounding access to and cost of facilities. Now, how specifically do we structure the organization of the Trust to respond to those concerns and what particular form must this legal entity assume?

We look forward to seeing you on the 18th and/or 19th!

MEETING NOTES

Midtown Cultural District Task Force Meeting
Trust Sub-Committee
April 12, 1988

Task Force Members in Attendance:

Richard Concannon, Charles Playhouse
Judee Shupe
Steve Warnick, Boylston Entertainment
Maure Aaronson, Dance Alliance
Jeremy Alliger, Dance Umbrella
Dona Sommers, Stagesource
Carlton Sagara, Asian American Resource Workshop
Larry Murray, ARTS/Boston, Task Force Chair

City Staff:

Barbara Barros, BRA
Catherine Royce, OAH
Bruce Rossley, OAH
Peter Schlesinger, BRA

Artistic Advisory Group

This is a difficult issue involving control over programming in the facilities. It must have some authority within the structure of the Trust. It must be representative, especially as relates to artists of color. It must be involved in determining issues of access, affordability, quality, inclusion and scope. We need to know what the programming options for each theatre might be.

Models of Other Cities

We know that other cities have undertaken similar projects. We should know basic details about their structures for comparison.

Performance Quality

This must be addressed as each performance is a reflection on the District. A system must be devised to address this issue. We might use the Joyce Theatre in New York City as a model. Also, funds must be made available to support productions in the District. ARTS/Boston has established a "new works" endowment.

The Trust as a Legal Entity

From a strictly legal perspective, this entity should not be called a "trust". It is more like a "partnership", an authority or a commission.

In general, it should have the ability to receive and disbuse funds broadly, program but not produce, and be an active partner in the District, not just another arts agency.

We can use a standard trust document and look at a variety of private and quasi-public entities with additional powers as amended. We must decide the range of funding options that exist for the Trust (including such public options as betterment assessments and parking revenues) and form the entity accordingly.

Defining the Trust

It may help to separate the Trust's pro-active role from its reactive. It is a fiduciary manager as well as a conservator of assets. The reactive, funding piece, should come first. The pro-active relates primarily to its development role, both in terms of bricks and mortar and in terms of identifying and soliciting new funding sources. This would also address the need to separate short-term from long-term goals. Models exist in the Neighborhood Housing Trust, Shubert Foundation and the Joy of Movement Center. We need to formulate a mission statement for the Trust and, ultimately, some by-laws.

Phasing

Phasing has to be addressed. In what order and by what schedule will new facilities come on line? The schedule for establishment of the Trust must be ahead of the development timeline.

Chinese Community

We must have a clearer understanding of the cultural needs of the Chinatown community.

Next Meeting

May 10, 1988

We must develop a mission statement. This will not only focus the efforts of the committee but will also inform language to be included in the zoning that will legally bind the zoning to the Trust. We will review background materials that the BRA will compile on projects in other cities.

Cultural District Trust

The district's new cultural facilities and public spaces need to be managed, programmed, promoted and maintained. In addition, one organization needs to coordinate fund-raising efforts and manage capital development projects. These activities will be performed by a newly-formed non-profit Cultural District Trust. Similar organizations exist in a number of cities including Pittsburgh, Dallas, Cleveland, and New York City.

The responsibilities of the Cultural District Trust will include the following:

Cultural Facilities - Develop, manage, own, lease, and program cultural facilities in the district.

Public Funds: Administer funds set from the sale of public land and special assessments to help renovate theaters and other historic buildings, develop new facilities, and fund a maintenance endowment. The trust will also solicit and administer federal and state grants.

Private Fund-raising - Solicit, accept, and administer grants and contributions; generate public and private support for the Cultural District's capital development program and operations needs.

Public Space - Program entertainment, events, and outdoor art in the district's public space and maintain those spaces.

Promotion - Publicize and promote the Cultural District as a whole.

Planning and Development - Participate in the planning and development of the district's future.

Education - Coordinate Cultural District activities with public school curriculum.

Community Participation - Ensure wide-spread public involvement in and access to Cultural District activities.

Meeting Notes
Midtown Cultural District Task Force
Cultural Facilities Committee
April 19, 1988

Members Present

Dona Sommers	-	Stage Source/BRTA
Joseph Levendasky	-	Alliance Theatrical Artisans/Dance Alliance
R.F. Concannon	-	Charles Playhouse
Peter Harris	-	Theater Community
Janice Fitzgerald	-	Impulse Dance Co./Boston Dance Alliance
Jon Platt	-	Colonial Theater

City Staff

Catherine Royce	-	OAH
Barbara Barros	-	BRA

Scope of Committee

Facilities committee will address only cultural facilities and will only be concerned with location in terms of how it affects the facilities' functioning. The facilities' long-term viability is the major concern. The Committee will address not only those on the original list but all new cultural facilities as they come on. The committee is most concerned with ensuring the facilities are responsive to the arts community as a whole and will not get involved in funding or programming (scheduling access of local groups). These will be handled by other committees. The new facilities must be as flexible as possible. Can ensure that without getting involved in who uses each one. The committee will develop a set of standards and criteria, including Actor's Equity requirements.
The Trust will decide programming. The Trust committee will deal with the move global issues and another programming committee will have programming as its soul responsibility. By summer or fall will have programming/management committee, perhaps merging some members from Trust and Facilities Committees. The Trust may be in place by then. The nearest term project to deal with scheduling and access by local groups is the Saxon/Majestic renovation by Emerson.

Beyond specs, other considerations and standards/criteria will be identified such as the level of finish, acoustical isolation, equipment, and other points on how facilities relate to the rest of a development. The committee members have the expertise to ensure that the Cultural District will get the best facilities for the dollar.

Review of Robert Brannigan's Specifications

In order for the facilities to serve the non-profit community they must be fully equipped, it is a major drain on resources to rent equipment.

Each theater should have its own equipment and general lighting plot. We can learn from the experience of local groups and survey others around the country.

Need to be sure music, visual arts, and Asian arts as well as theater and dance are represented on the committee.

The size allocation (i.e., 499 seats rather than 500) has to do with equity considerations. The theaters can always be set up for a smaller capacity and equity can be dealt with. A 199 seat black box can be made into 99 seats in a way so it looks viable - not as half-sold space.

Marquee space on the street is critical for each facility.

Rehearsal space should be included on-site wherever feasible. Rehearsal space should be the same size and shape as the stage. Its needed so don't tie up performance space with rehearsal time, although some stage space is needed for rehearsals. The question is how much?

Noise isolation is extremely critical, especially if near parking garage or loading area. Need to have equipment lists created by Bob Brannigan and description of the sound system.

Also need Mr. Brannigan to prepare specs for rehearsal spaces including their own backup space.

Storage square footage seems too small. This is not a road show sitation. All lighting, drapes, etc., need to be stored on-site for each facility.

Members will go back to their constituencies to review specifications and gather comments to be discussed with Robert Brannigan at June meeting.

Next Meeting - Saxon/Majestic renovation and Paramount Renovation proposals.

Midtown Cultural District

Cultural Facilities Plan
April 1988

Renovated Theaters

Saxon/Majestic Theater	
for 799+ seat proscenium theater to be owned by Emerson College	$6.0 million renovation estimate
Modern Theater	
for 400 seat concert hall and commercial and/or arts office space to be acquired by Trust	$3.0 million acquisition estimate 3.7 million renovation estimate
Steinert Hall	
to be leased by Trust	
200 seat concert hall	$2.2 million estimate

New Theaters and Galleries
to be leased and operated by Trust

Commonwealth Center	
499 seat dance theater (Paramount Theater)	$4.6 million estimate
499 seat flex-space theater	3.3 million estimate
Hayward Place	
199 seat dance theater	$1.5 million estimate
199 seat experimental theater	$1.5 million estimate
Parcel C-4	
250 seat performance art space	$1.6 million estimate
4 non-profit membership galleries	(8,000+ sq.ft. total)
600 Washington Street/Essex Theater	
199 seat experimental theater	$1.5 million estimate

Hinge Block

Satellite Museum Galleries	12,000 sq.ft.
4-6 Commercial Galleries	12,000 sq.ft.
International Film Cinema three 100 seat screening rooms	14,000 sq.ft.
Renovated Publix Theater	Reuse potential to be studied
New YMCU facilities	50,000 sq.ft.

Other Cultural Facilities

Liberty Tree Building
for rehearsal/studio space, arts offices, affordable commercial/office space
to be acquired by Trust

Chauncy Street Power Street
for rehearsal/studio space
to be acquired or leased by Trust on long term basis

In existing building or new development:

Office space for Cultural District Administrative Agency	4,000 sq.ft.
Office space for 12 arts services organizations	11,000 sq.ft.
Shared office space for 20 arts groups	12,000 sq.ft.

Asian Performing Arts Center

Pilgrim Theater renovation
long term reuse potential to be studied

Park Square Project
4 commercial galleries market-rate

Public Art and Promotional Performance Spaces

City Place
existing, managed by Artists' Foundation

Public Spaces throughout Cultural District to be programmed and managed by Trust

Temporary/Interim Performance Spaces
in existing vacant space (15' ceiling height); three year leases beginning Fall 1988

Two to four 200-400 seat capacity spaces for theater and dance groups

Two dance floors to be reinstalled in final facilities at Commonwealth Center and Hayward Place

Meeting Notes
Midtown Cultural District Task Force
Cultural Facilities Committee
April 19, 1988

Members Present

Dona Sommers	-	Stage Source/BRTA
Joseph Levendasky	-	Alliance Theatrical Artisans/Dance Alliance
R.F. Concannon	-	Charles Playhouse
Peter Harris	-	Theater Community
Janice Fitzgerald	-	Impulse Dance Co./Boston Dance Alliance
Jon Platt	-	Colonial Theater

City Staff

Catherine Royce	-	OAH
Barbara Barros	-	BRA

Scope of Committee

Facilities committee will address only cultural facilities and will only be concerned with location in terms of how it affects the facilities' functioning. The facilities' long-term viability is the major concern. The Committee will address not only those on the original list but all new cultural facilities as they come on. The committee is most concerned with ensuring the facilities are responsive to the arts community as a whole and will not get involved in funding or programming (scheduling access of local groups). These will be handled by other committees. The new facilities must be as flexible as possible. Can ensure that without getting involved in who uses each one. The committee will develop a set of standards and criteria, including Actor's Equity requirements.
The Trust will decide programming. The Trust committee will deal with the move global issues and another programming committee will have programming as its soul responsibility. By summer or fall will have programming/management committee, perhaps merging some members from Trust and Facilities Committees. The Trust may be in place by then. The nearest term project to deal with scheduling and access by local groups is the Saxon/Majestic renovation by Emerson.

Beyond specs, other considerations and standards/criteria will be identified such as the level of finish, acoustical isolation, equipment, and other points on how facilities relate to the rest of a development. The committee members have the expertise to ensure that the Cultural District will get the best facilities for the dollar.

Review of Robert Brannigan's Specifications

In order for the facilities to serve the non-profit community they must be fully equipped, it is a major drain on resources to rent equipment.

Each theater should have its own equipment and general lighting plot. We can learn from the experience of local groups and survey others around the country.

Need to be sure music, visual arts, and Asian arts as well as theater and dance are represented on the committee.

The size allocation (i.e., 499 seats rather than 500) has to do with equity considerations. The theaters can always be set up for a smaller capacity and equity can be dealt with. A 199 seat black box can be made into 99 seats in a way so it looks viable - not as half-sold space.

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Next Meeting - Saxon/Majestic renovation and Paramount Renovation proposals.

Midtown Cultural District Task Force

Design and Development Committee
April 25, 1988

Name	Organization
Kimberly Ablard	
Leslie Larson	Boston Preservation Alliance
Judee Shupe	Committee Chair
Mary & Charles McEntie	Mason Place
James McQueen	Schwartz/Silver Architects, TOC resident
Susan Park	Boston Preservation Alliance
Ted Landsmark	Institute of Contemporary Art
Robbin Peach	Fort Point Arts Community
Larry Murry	Arts Boston, Task Force Chair
Jeanne Muller Ryan	Theatre District Association
Ann M. Beha	Boston Society of Architects
Buzz Constable	A.W. Perry, Inc.
Edward N. Williams	Creating-It-Through, Inc.
Catherine Royce	OAH
Bethany Kendall	Downtown Crossing Association

Barbara Barros from the BRA reviewed the anticipated scope of the committee's district design and development review concerns as part of the Midtown Cultural District planning process.

Design and Development Issues

I. District Planning Policies and Guidelines

A. Historic Preservation

- o Landmarks Commission ratings and their status
- o historic districts - National Register and Local
- o renovation of vacant and underutilized historic buildings and theaters
- o additions to historic buildings

B. Land Use

- o cultural facilities program
- o appropriate amount and mix of office, retail, housing, hotel, parking and other uses
- o ensuring a balance between general, resident-oriented and arts/leisure-time/Asian-oriented retail, restaurant, and office uses
- o range of affordability for the various uses

C. District Organization

- o patterns of subareas, focal points, landmarks, entryways
- o location of cultural facilities

D. Massing of New Buildings

- o height
- o bulk, FAR (Floor Area Ratio)
- o streetwall, stepbacks
- o impact on historic buildings and districts

E. Public Space

- o public space system
- o new open and covered public spaces and walkways
- o renovation of existing public spaces and walkways
- o corner of Boston Common
- o design of streetscape furnishings, signs
- o public art and performance program
- o traffic vs. pedestrians
- o subway station improvements
- o design of transportation improvements, parking
- o implementation of public space improvements

F. Architectural Character

- o preserving historic character and scale
- o special identity for a Cultural District

I. Review of Development Projects

A. Zoning Code, Historic Districts, and Special Design Districts

- o establishment of districts
- o adoption of use and dimensional regulations
- o adoption of district plans, design guidelines and standards

B. Boston Landmarks Commission

C. Boston Civic Design Commission

D. Zoning Code Article 31 - Development Review Requirements

- o for projects over 50,000 s.f.
- o Development Review Procedure

1. filing of Project Notification Form (PNF)

2. 30-day Scoping Determination - BRA sets forth aspects to be studied, analyzed, mitigated

3. filing of Draft Project Impact Report (DPIR)
   30-day public comment period

4. Preliminary Adequacy Determination prepared by BRA within 45 days of DPIR filing

5. Final Project Impact Report (FPIR)
   30-day public comment period

6. Adequacy Determination prepared by BRA within 45 days of FPIR filing
7. if BRA disapproves FPIR, applicant must file Revised Final Project Report for another public comment period and adequacy determination

- o Transportation Component
- o Environmental Protection Component
- o Urban Design Component
- o Housing Preservation Component
- o Historic Resources Component

Walking Tour - May 23, 11:30 a.m. at City Place Atrium

Next meeting: BRA massing studies, Hinge Block studies, Commonwealth Center development presentation, Parkside development presentation.

Midtown Cultural District Task Force
Transportation Committee/Design and Development Committee
Warrenton Street Improvements Work Session

April 28, 1988

Name	Address
Austin V. Gillow	Resident, 1 Lyndeboro Place
Marge Roedig	Shubert Theater
Jeph Hilary	Quality Inn/Downtown Boston
H. Skip Brandt	Quality Inn/Downtown Boston
Amy Burnack	Shear Madness, Charles Playhouse
R.F. Concannon	Charles Playhouse, Chair Transportation Committee
Judee Shupe	Chair, Design and Development Committee
William Lake	Resident, 1 Warrenton Street
Catherine Royce	OAH
Larry Murray	Arts/Boston, Task Force Chair
Bil Downs	Comedy Connection
Barbara Barros	Boston Redevelopment Authority
Roger Erickson	Boston Redevelopment Authority
Shirley Muirhead	Boston Redevelopment Authority

Barbara Barros gave an overview of the Cultural District project explaining the overall plan and how Warrenton Street fits in with the concept of Theater Boulevards and Theater Alleys. Roger Erikson and Shirley Muirhead showed plans which had been drawn as part of the 1981 Park Plaza public improvements plan. These illustrate how Warrenton Street and Shubert Alley could be transformed into pedestrian ways.

Concerns were raised regarding the condition of Eliot Norton Park, security issues, and the impact of the Church of All Nations counseling center for homeless persons.

The elderly housing building has problems with curb access for wheelchairs. During the evening, traffic and parking restrict ambulance and emergency access. Sometimes cars are double and triple parked.

At the bend in Warrenton Street, the Quality Inn dumpsters are a problem. The dumpsters should be taken out.

Despite "no parking" signs, there is no towing of illegally parked cars. The on-street parking is used by theater goers, students at N.E. Law, and theater employees. There was a consensus that parking should be eliminated from Warrenton Street. At least, it must be illegal to park in front of a theater and by the emergency exits. It's a public safety issue. It should not be a privilege for theater goers to park on the street. Should execute a campaign to encourage "T" ridership or parking elsewhere. Boston Edison trucks often park on street instead of parking in their lot. Should send a letter to Boston Edison.

During construction on the Sawyer lot, what about replacement parking? The Don Bosco is now used for theater parking. After development, will it have available parking?

The Quality Inn is most concerned about adequate delivery at a time that doesn't upset residents.

Warrenton Street serves no transportation purpose. It could be blocked off except for emergency, delivery, and handicap access. Snow removal needs to be considered. It should be like Winter Street, a service road only. Tour buses now park on Charles Street, they should be required to turn off their engines. Could send instructions to bus drivers and identify a place elsewhere for them to wait, perhaps Charles Street by the Common garage. The design of the street can signal that it is a pedestrian area and only delivery vehicles are allowed. Could eliminate the curb so drivers know it is a pedestrian street.

Shubert Theater uses the largest trucks, can have nine or ten 40' trailer trucks loading a show. Nicks would have beer trucks. Charles Playhouse has a lot of pedestrian activity with three operations going at once. Lots of people entering and breaking, coming out for intermission into Warrenton Street because of small lobby. It would be nice to have a seating area outdoors.

Could Parcel C-2 be used for expansion of Charles Playhouse lobby space? Housing with entrance on Charles would serve as a transition to Bay Village, while the ground floor could be part of the Warrenton Street activity. What kind of use would work successfully there? Housing should be studios for people who like to be near all that night activity. Redesign and greater use of passageway from Tremont Street parking through Eliot Norton Park, also redesign and greater usage of park would be desirable and make it safer for residents. People get confused and try to use housing's handicapped ramp as a way of going to Tremont Street.

What about lighting? There is a base for a light at the bend but no light installed. Residents feel a light would make it safer. Quality Inn employees come in late at night in back, should be made safer.

Quality Inn loading zone needs to accommodate one 40' trailer. Most deliveries are before 2 P.M. Quality Inn might like the idea of Shubert Alley as a pedestrian walkway, but the hotel owner is the tenant for parking lot; it is used by hotel visitors. Forty-four spaces would need to be found elsewhere nearby. More bus tour business will be coming, policy needed for buses.

Strict enforcement of tour bus waiting areas and no running of engines is needed. Satellite parking with a shuttle bus makes sense.

NEMC garage is not available. There is no non-hospital parking during the day. MBTA bus lots on Albany Street, could that be made safe and attractive for tour bus waiting? To the Shubert Theater, the Shubert Alley idea is fine in theory if it can resolve parking replacement.

Success of the hotel will make the parking situation even worse. Quality Inn should be considered in parking plan for entire area. At night time NEMC garage

is available. The Shubert directs people to Motor Mart after five, Boston Ballet also uses it. Quality Inn has diverse parking needs -- for conferences, individual guests. Their valet parking services contract with the Common Garage, Motor Mart, and 57 garage. Could parking be installed under a refurbished Eliot Norton Park? How long would it take to implement a pedestrian improvement plan for Warrenton Street?

Need to articulate the crosswalk connection to State Transportation building across Stuart Street, could paint red to emphasize. Give design continuity with Boylston Place. Need a traffic light for pedestrians to cross the street, problems with State to get it. Need a quick response push button light or a blinking light.

Charles Playhouse is for making Warrenton Street a pedestrian way with accommodations for delivery. Year round the Charles is Boston' busiest theater.

If eliminate all traffic on Warrenton Street, can create a sense of going somewhere special. Cafe's on the street would be desirable. Need a directory for the Cultural District, one could be located here. Huntington Avenue signs and kiosks are a pilot program that can serve as an example. Could better utilize Theater District sign next to Wilbur. Shear Madness rents space from Boston Theater District Association. C-2 lot is not being used. Couldn't there be an interim use - parking or a cafe?

What about the future of the Edison parking lot? A walkway should go between Warrenton and Charles Streets.

There is a problem of the doorways along Warrenton Street being used by transients for sleeping and urinals. Property owners should get together to install uniform gates. Homeless issue is important. Downtown Crossing Association has an outreach social worker that businesses can call to help someone in a doorway. With St. Francis House, Cultural District should join forces to create homeless outreach program similar to Downtown Crossing's.

The BRA Landscape Architecture Department will prepare a set of plans which will be discussed with the committee and property owners, tenants, and residents at a subsequent meeting.

MIDTOWN/CULTURAL DISTRICT TASK FORCE

100 Boylston St., Suite 735 • Boston MA 02116

r
rence Murray
S/Boston, Inc.

-Chair
Rothman
ts Foundation, Inc.

-Chair
e Shufro
sachusetts Cultural Alliance, Inc.

MEMORANDUM

TO: Visual Arts Community

FROM: Dona Sommers, Chair Facilities Committee

DATE: May 5, 1988

SUBJECT: Visual Arts Meeting

The Midtown Cultural District Task Force would like to invite you to attend a special meeting of visual artists and performance art organizations on May 19, 1988 from 10:00 - 12:00, Room 933A, Boston City Hall. The meeting will provide an opportunity for you to:

1. learn more about the concepts for inclusion of visual/performance art facilities, public art, and artworks in new theaters and participation in their planning;

2. provide much-needed input on the facilities needs of your arts community;

3. open avenues for continued input and participation on the Task Force.

I hope you will be able to attend.

M E M O R A N D U M

TO: Catherine Royce

FROM: Jeffrey M. Hurwit

DATE: May 9, 1988

RE: Proposed Process For Designing The Cultural District Endowment

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It would be a relatively easy task to simply transfer exactions and impact fees imposed on cultural district developers into a trust fund and to disburse annual income to cultural organizations. However, as a result of the current midtown revitalization, the City has a unique opportunity of far greater magnitude: namely, to create a permanent endowment for Boston's cultural resources.

The current challenge is not only a mechanical one of structuring the flow of fees from developer to cultural organization, but also of creating a legal entity and management structure that:

1. Maximizes revenue (to the extent of 5-10 times developer contributions) through continuous leveraging, private philanthropic participation, and public awareness;

2. Continues to grow in value long after the current redevelopment boom subsides in an estimated 7-12 years;

3. Permanently provides maximum support to cultural organizations in Boston long after the current players are no longer involved;

4. Permanently provides a measure of financial stability in the economically variable world of arts management.

The following factors, unique to this project, complicate the attainment of these goals.

1. The concept of a cultural district fund is relatively new. Currently only a handful of other such districts exist throughout the country, all on smaller scales. This factor may be an opportunity in disguise: Boston may create enthusiasm for the resurgence of other urban cultural centers and set precedents for other cities to follow.

2. The constitutionality and current legality of exactions under the Massachusetts Zoning Code and Home Rule Amendment may not be entirely clear.

3. Planning for public-private participation may involve many parties, each with their own agenda.

4. Usually businesses develop gradually; future planning can follow past experience. In this case. it is necessary to plan, implement and begin operating the equivalent of a $15-25 million business within a compressed period of time. Escrow accounts, certain trust management practices, and preventive planning can alleviate the potential for start-up mishaps.

5. While simultaneously dealing with the above factors, there is the additional pressure of having to design an entity which will continue to operate effectively twenty, fifty and even one hundred years from now. This can be achieved by carefully wording trust instruments and by-laws, and through proper Board of Trustee planning and development. Proper trust and Board design provides the flexibility needed to adjust for future cultural needs without creating chaos and the potential for abuse of funds in the present.

In consideration of all the above, I propose that the following initial steps be taken.

1. Determining the Nature of the Endowment.

All concerned may wish to review the attached packet of informational forms. The forms may be used as worksheets or

simply as a means to gain perspective on the range of options available to the endowment. I will then meet with those involved to further discuss what the endowment hopes to achieve.

Although there is no need to envision every possible activity the endowment might undertake, it is important to gain consensus on a number of basic considerations. These considerations include: expected sources of income; anticipated utilization of funds; and the type of management structure best suited to the goals of the endowment. The legal entity can then be designed to best reflect the consensus regarding these considerations.

2. The Basics of Nonprofit Management.

It might worthwhile for me to teach a short seminar on nonprofit management, as it relates to the cultural endowment, to BRA attorneys, staff members of your office and others involved in the planning process. Those designing the endowment should understand how their decisions will affect the ways in which the endowment is able to function.

3. Research of Land Use Law.

The legal process for exacting fees from developers should be researched by myself or BRA attorneys. Crucial to the process is whether fees are to be mandatory (in return for development approval) or voluntary (in return for increased density). Determinations of whether legislation, ordinances and/or Zoning Code revisions are needed will then be made.

4. Research of Cultural Districts in Other Cities.

So as not to reinvent the wheel, cultural district documents from other cities should be researched, perhaps by interns in your office. I would suggest that I contact attorneys and managers of other cultural district funds, as well as the Council on Foundations in Washington, D.C., to learn from their experience.

5. Finalizing the Legal Entity.

After the above steps have been taken, the trust and other

instruments may be drawn and finalized. I can either work with BRA attorneys to draft the documents or review them once completed by the BRA.

6. Deadline Goals.

If initiated by June 1, 1988, my involvement in Steps 1-4 could be completed by September 1, 1988. Step 5 might then require an additional month.

Attachment
Memorandum May 9, 1988
Jeffrey M. Hurwit to Catherine Royce

THE CULTURAL DISTRICT ENDOWMENT

Work Sheets and Information

A. Sources of Income
B. Utilization of Funds
C. Nature of Management Structure
D. Nature of Legal Entity

A. SOURCES OF INCOME

	Yes	No
1. Bond Issue		
a. State	___	___
b. Municipal	___	___
2. Federal Funds	___	___
3. State Funds	___	___
4. Municipal General Fund Appropriations Leveraged (matching private grants, challenge grants, etc.)	___	___
	___	___
5. Municipal Charitable Trust Funds Leveraged	___	___
	___	___
6. Special Tax (Statutory authorization required)	___	___
7. Fees		
a. Impact Fees (fee for improvements necessitated by new development)	___	___
b. Exactions		
i. Mandatory contribution in return for development approval	___	___
ii. Voluntary - Incentive zoning (contribution in return for increased density)	___	___
c. Other		
i. Contributions from cover charges	___	___
ii. Betterment district contributions	___	___
8. Corporate	___	___
9. Foundation	___	___

	Yes	No
10. Individual Donations	___	___
a. Endowment campaigns	___	___
b. Capital campaigns	___	___
Directed toward particular facilities, organizations	___	___
c. Public promotional campaigns	___	___
d. Direct mail	___	___
e. Planned giving	___	___
i. Outright deferred gifts by deed or will	___	___
ii. Charitable remainder unitrusts, annuity trusts	___	___
12. Other	___	___

B. UTILIZATION OF FUNDS

	Yes	No
1. Grants	___	___
a. The Grantmaking Process		
i. RFP	___	___
ii. Open proposal	___	___
iii. Closed, discretionary	___	___
b. Grantees	___	___
i. Nonprofit cultural organizations	___	___
ii. For profit cultural organizations	___	___
iii. Cultural district-related public area improvements	___	___
iv. Artist housing	___	___
v. Individual artists and performers	___	___
vi. Any of above in satellite districts	___	___
vii. Other	___	___
c. Grant Uses		
i. Facility renovation	___	___
ii. Capital improvements	___	___
iii. Maintenance	___	___
iv. Operations	___	___
v. Technical assistance	___	___
vi. Seed money for endowments	___	___
vii. For all above, with leveraging	___	___
viii. Other	___	___
2. Purchase of Facilities	___	___

	Yes	No
3. Loans	___	___
a. Secured	___	___
b. Unsecured	___	___
4. Letters of Credit	___	___
5. Program Activites		
a. Facility Management	___	___
b. Neighborhood Improvement	___	___
c. Operation of cultural programs, events	___	___
i. Music, dance, drama	___	___
ii. Galleries and art exhibits	___	___
iii. Multi-organizational events (First Night Style)	___	___
iv. Other	___	___

C. NATURE OF MANAGEMENT STRUCTURE

1. Traditional Nonprofit Organization

   a. Board of Trustees/Directors
      Individuals with community connections, program or technical expertise, or access to funds
   b. Executive Director
   c. Staff
      i. Program operations
      ii. Financial and investment management
      iii. Fundraising and grant applications

2. Wholly Municipally Operated

   a. Mayoral/Executive branch role
   b. City Council/Legislative branch role
   c. Office of Arts and Humanities
      as Director and Staff
   d. Trust Office
      i. Fund Manager (including accounts and investments)
      ii. Reviews proposals and recommends grants

3. Joint Public-Private Management

   Any combination of above

D. NATURE OF LEGAL ENTITY

1. Municipal General Revenue

   a. Undistinguished from municipal revenue generated by usual tax sources.
   b. Funds applied toward any municipal purpose through standard municipal appropriations process.

2. Municipal Revolving or Stabilization Fund

   a. Funds applied toward specified purposes through standard municipal appropriation process.
   b. Principal of fund may be invaded.

3. Charitable Trust: Municipal

   a. Use of funds restricted to purposes, usually in the form of grants, stipulated in trust instrument.
   b. Disbursements determined by trustees, as named in trust instrument.
   c. Mayor, City Council must accept trust but trust instrument need not require mayoral, city council approval for disbursements.
   d. Often Mayor, Collector-Treasurer or City Council President are named to the Board of Trustees ex officio (by virtue of their position).
   e. Depending on trust terms, principal usually may not be invaded (only income may be disbursed).

4. Charitable Trust: Public-Private Partnership

   (A combination of a municipal charitable trust and a private foundation.)

   Similar to municipal charitable trust except that:

   a. Trustees include community or private sector representatives
   b. Mayor, City Council accept trust but are not involved in disbursement process except as serving as ex-officio trustees.

5. Charitable Trust: Private

   (Technical term: Private Foundation)

   a. Usually corporation, bank, fiduciary company or family operated fund.
   b. Trustees, named by donor, make grants.

6. Private Operating Foundation

   a. Primarily operates own nonprofit programs, as opposed to grantmaking.
   b. Similarly to a private foundation, receives most of its revenue from a few sources, usually privately-held charitable trusts.

7. Community Foundation

   (IRS term: Community Trust)

   a. One or any number of charitable trust funds.
   b. Intended to be a public-private partnership in that it must have a Distribution Committee, separate from Board of Trustees, comprised of public and community representatives, with final authority for approving grants.
   c. Generally operates as a grantmaker, but has capacity to operate own nonprofit programs.
   d. It is basically a combination public charity and private foundation.

8. Public Charity

   (Most operating nonprofit organizations are public charities. Also known as 501(c)(3) organizations, by their Internal Revenue Code section number.)

   a. Usually operates any of a wide range of educational, social service, health care, nonprofit or charitable programs.
   b. Grantmaking is not a substantial activity.
   c. Board of Directors/Trustee usually is not connected to a municipality but public officials may become board members either ex officio or as individuals.

Note:

Many current charitable funds do not fit neatly into any one category, particularly in regard to municipally-held charitable funds.

A combination of the above-described entities with others may also be considered. For example, other cities have established:

   a. A public charity which maintains an operating agreement with the local redevelopment authority.
   b. A public charity working with a separately incorporated tax-exempt business league.

1. Dallas

(a) Dallas Arts District Foundation: "To participate in the design review of public and private improvements in the Dallas Arts District to assist in determining suitability for arts activities."

(b) Arts District Management Association: "The encouragement and promotion of cooperation among property owners in the District and to assure the coordinated and competent management and operation of the District through a contract or contracts for management services... making the Dallas Arts District a more attractive and inviting place and more accessible to the general public."

(c) Friends of the Dallas Arts District: "The support of the Arts District in the City of Dallas through financial assistance to the Arts District Foundation, volunteer support for events in the Arts District and other activities beneficial to the Arts District."

A REVIEW OF CULTURAL DISTRICTS AND FACILITIES IN OTHER CITIES

Many cities in the nation have had experience with the development of cultural districts and cultural facilities in private mixed-use developments. Cities that are in the process of developing cultural districts include Buffalo, Cleveland, Dallas, Milwaukee, and Washington, D.C. New York City has undertaken a number of innovative measures to protect and maintain its existing Times Square Theatre District.

A recent publication of the Urban Land Institute entitled "Cultural Facilities in Mixed-Use Developments" presents a number of indepth case studies from around the country. Although each community has its own unique circumstances and cultural needs, they represent an important resource in the development of strategies for Boston's Cultural District. Several examples of cultural districts and cultural facilities in mixed use developments and buildings are summarized below.

Dallas Arts District

The Dallas Arts District comprises 17 blocks at the north end of downtown. A 1983 city ordinance established the district as a planned development district and imposed design guidelines regulating height and setback, ground floor uses, and facade treatment.

The district will include a number of cultural facilities when completed at the end of the century including the Dallas Museum of Arts, Morton H. Meyerson Symphony Center, a playhouse for the Dallas Theater Center, LTV Center, and a high school for the arts. Office, hotel, and retail space will also be included in the district. The district is being developed by a variety of property owners according to a master plan prepared by Sasaki Associates for the Dallas Arts Consortium, a voluntary organization of property owners. The masterplan envisions a mixed-use district with district-wide visual themes and a well-planned pedestrian environment. A strong district management structure has been established that consists of three separate organizations; one to handle business matters such as maintenance and leasing, a second to make and implement policy and promote the district and its activities, and the third which is constituted as a membership organization to provide a forum to discuss district issues.

Downtown Cultural District, Pittsburgh

The Pittsburgh Cultural District is a 12-block mixed-use development area adjacent to downtown. The District is a public/private venture, spearheaded by the Howard Heinz Foundation and reinforced by the city of Pittsburgh and Alleghany County, designed to encourage the development of new cultural facilities to aid existing and emerging arts groups. The District will include 2-3 million square feet of new residential, hotel, and office uses by the year 2000. The new 2,800-seat Benedum Center for the Performing Arts, a renovation of the 60-year old Stanley Theater, will complement the existing Heinz Hall and provide a new home for the Pittsburgh Opera, Ballet Theater, Civic Light Opera, and Dance Council, as well as for touring Broadway shows. Eventually, the district will contain more than 7,800 seats in five or more theaters, and create an "opportunity district" for more commercial, enter-

tainment, and residential development. Benedum Center and the other theaters will receive funding from the area's commercial office development through a new public/private institution, the Pittsburgh Trust for Cultural Resources. The developer of the $200 million Allegheny International Office Complex will pay the trust a fixed payment of $250,000 per year plus 5 percent of the projects annual net cash flow over an agreed upon base amount.

Playhouse Square, Cleveland

The Playhouse Square Theatre Project is creating a Cultural District in downtown Cleveland by restoring and modernizing a group of three theatres dating from the 1920's. When completed, the integrated arts center, operating under a single non-profit entity, will seat in aggregate about 7,000 people. Capital expenditures presently exceed $40 million.

The Playhouse Square Theatres serve as the home for three resident companies - The Cleveland Ballet, The Cleveland Opera, and the Great Lakes Shakespeare Festival. The Theatres will also produce or host a variety of events including opera, ballet, symphony, local repertory theatre and touring plays and musicals.

The focus of the Playhouse Square project, which began in 1970, has been on renovating the theaters and renewing the surrounding area in order to attract people from the suburbs downtown. Adaptive reuse of surrounding buildings in a 60-acre superblock have been encouraged.

The redevelopment of Playhouse Square has been guided jointed by an arts organization and a community philanthropy - The Playhouse Square Foundation and the Cleveland Foundation - with significant participation from Cuyahoga County and the City of Cleveland. The Playhouse Square facilities have been financed by a combination of public and private funds including Economic Development Administration grants, UDAG's, National Endowment for the Arts grants, State Arts Council, State budget appropriation, county funds and local foundation grants.

New York Theater District

Zoning: FAR Incentive

New York City has been concerned about protecting and maintaining the entertainment district in the Times Square area for many years. In 1969, a special zoning district was established in the Theatre District to encourage new legitimate theaters in office building developments. This was the first of many special purpose zoning districts in the city.

The special zoning district enabled developers in the district to apply for an additional 20% in FAR if a theatre was included in the development. The amount of the bonus was based on a cash determination by the City Planning Commission. There was no fixed scale of bonus in exchange for amenities; negotiation was conducted on a development by development basis. There was also no overall district plan upon which to evaluate development proposals.

As a result of the special zoning district, four theatres were built in the theatre district area, two large theatres (Uris and Minskoff) and two experimental theaters (Circle in the Square and American Place). At the tim

of construction in the 70's, these theaters cost about $17 million. The development bonus for new theatre construction was recently eliminated.

Zoning: Five Percent Entertainment Requirement

The New York City Planning Commission recently approved a requirement that developers set aside for entertainment uses an equivalent of nearly 5 percent of the floor area in new or enlarged buildings. The rule would apply to the case of mid-Manhattan from 43rd to 50th Streets, on both sides of Broadway and Seventh Avenue. This measure was designed to ensure that new development in the theatre district contributes to the maintenance of the district's special character. The proposal must be adopted by the Board of Estimate before it becomes effective.

The entertainment requirement could be satisfied in a number of ways. Auditoriums, theatres, dance halls, eating or drinking places where there is entertainment, movie production studios, radio or television studio or music, dancing, or theatrical studies could be built anywhere within the building - including basements and sub-basements.

Developers could also satisfy the requirement with costume rental establishments, music stores, musical instrument repair shops, record stores, or ticket sales offices. However, these uses would have to be on the ground floor.

Exempt from the measure would be buildings with less than 60,000 square feet of space, buildings in which more than half the space is a hotel and buildings on a lot more than half of which is outside the core area.

To calculate the amount of space to be set aside, 50,000 square feet would be deducted from the total. In the case of a 500,000 square foot development, for example, the amount of space for entertainment uses would have to be 22,500 square feet - or 5 percent of 450,000.

Zoning: Lighting Requirements

Another recent zoning measure designed to protect and enhance the special character of the Times Square area requires all new construction between 43rd and 50th Streets to incorporate large advertising signs and bright lighting displays in their design. New skyscrapers in the area will be required to build setbacks 50 to 60 feet above street level to let in light and air for pedestrians in addition to providing a place to set up signs.

42nd Street Development Corporation, New York

The 42nd Street Development Corporation was formed in 1976 to help eliminate blighted conditions on 42nd Street. The Corporation is a private, non-profit, tax-exempt local development corporation. The renewal strategy of the Corporation was to make improvements on an incremental basis, beginning on those blocks where the chance of success was the greatest. The Corporation was able to acquire 16 properties for practically nothing due to the blighted conditions in the neighborhood.

Theatre Row, Phase I, between 9th and Dyer Avenue, was the Corporations first major project. The block now houses six 99-seat theatres, 12 floors of support space, and a restaurant. Theatre Row, Phase II, from Dyer to

10th Avenue, added two 200-seat theatres to an existing 99-seat theatre, three restaurants and various public improvements.

The Corporation's projects have been financed by a combination of various techniques including bridge loans, foundation grants, construction and long-term conventional debt, Community Development funds, Federal and City mortgages, UDAGs, sales and leasebacks to eliminate real estate taxes, and sale of investment tax credits and depreciation to private investors.

As a result of the 42nd Street Development Corporation's Theatre Row redevelopment, private developers are beginning to find the neighborhood attractive. Several projects, including a luxury loft development have been undertaken by the private sector. Correspondingly, land values have increased dramatically.

Cultural Facilities in Mixed-Use Developments

California Plaza at Bunker Hill, Los Angeles

California Plaza is an 11-acre project within the Bunker Hill Redevelopment area, at the northeast edge of downtown. The $1.2 billion project will have a major cultural component including the recently opened Museum of Contemporary Art, and the Bella Levitsky Dance Gallery. California Plaza is a multi-phased joint project of the Los Angeles Community Development Agency and Bunker Hill Associates, a partnership including Metropolitan Structures, Cadillac Fairview, Shapell Industries, and Goldrich and Vest. The Museum was paid for by the developer and the developer will partially subsidize the ongoing operation of the museum, based on a formula tied to attendance. The participating arts organizations collaborated with the redevelopment agency during bidding and negotiation with developers, indicating the importance the agency attached to a cultural presence in order to compensate for the sites relative isolation from the commercial district.

Horton Plaza, San Diego

Horton Plaza is an 11-acre mixed-use development in downtown San Diego which will include a major regional shopping center (412,000 square feet) plus four major department stores (420,000 sq.ft.). The developer is also including two theaters with a combined capacity of 775 seats; a 546 fixed-seat main theater and a 250 flexible seat black box. The developer is constructing the theater shells, which total 34,000 square feet and are situated below the project's plaza. The city, through the Center City Development Corporation, will complete the theaters and lease them from the developer for $1 a year for a period of 30 years. The Center City Development Corporation has allocated $200,000 to cover potential operation deficits during initial years. A portion of the transient occupancy tax generated from the Horton Plaza Hotel development may be used to fund any subsequent operating deficits.

Milwaukee Center, Milwaukee

The Milwaukee Theatre District consists of nine stages for the performing arts located in downtown Milwaukee. These include the Milwaukee Performing Arts Center and Milwaukee Center, presently under construction and due to open in 1988.

The $100 million, mixed-use Milwaukee Center will include three threatres, retail space, an office building, a hotel, and covered walkways with a central rotunda. The project is the result of a collaborative effort among the Milwaukee Repertory Theatre, the city of Milwaukee and the Trammell Crow Company of Dallas, the developer. The developer is financing its own areas of the project including the office tower and hotel. The theatre is mounting a $10.6 million fund-raising campaign to pay its own construction costs and fund a small cash reserve. The Milwaukee Center site and two existing buildings were donated to the theatre by the local electric power company. The theatre subsequently sold part of its land to Trammell Crow. The city has committed about $20 million for public improvements, including a riverwalk and galleria and part of the parking structures. Bond issues by the Milwaukee Redevelopment Authority provided cash necessary to begin construction.

Cultural Facilities in Mixed-Use Buildings

Museum of Modern Art, New York

The Museum of Modern Art financed a major museum expansion (168,000 square feet) through the sale of air-rights above adjacent property for $17 million. This transaction provided the site for a $55.7 million residential condominium development in a 52-story tower. The City and State passed legislation creating the Trust for Cultural Resources which received the air-rights money to protect the museums tax-exempt status. The museum also receives an operating subsidy, through the trust, from payments in lieu of taxes from the developed property, and from unit owners when condominium units are sold.

Equitable Center, New York

The Equitable Center, headquarters of the Equitable Life Insurance Company, is a 54-story skyscraper completed in 1985 located between 51st and 52nd Street in New York. A variety of arts and public amenities were included in the Center, reflecting the company's commitment to the arts and desire to compensate for the building's Seventh Avenue location.

The Center includes a 6,000 square foot branch of the Whitney Museum, the museum's third corporate branch. The museum contains two 3,000 square foot galleries, one features displays from the Whitney's permanent collection and the other houses temporary exhibitions. The Equitable compensates the Whitney for staff costs relating to the exhibition areas and also maintenance and operations costs - estimated at $100,000 a year. The Equitable also makes an annual contribution underwriting a major exhibition at the Whitney itself.

A 500-seat theatre is also included in the Equitable Center. The theatre, available for tenant meetings, provides a place for concerts, recitals, and lectures.

Midtown Cultural District

Cultural Facilities Estimates
August 1988
based upon cost estimates prepared by Brannigan-Lorelli, Assoc.

499 seat dance theater	$4.6 million
499 seat flex-space theater	3.3
250 seat performance art space	1.6
199 seat dance theater	1.5
199 seat black box #1	1.5
199 seat black box #2	1.5
six rehearsal studios	.9
four membership galleries	.8
four membership galleries	.8
subtotal	$16.5
Modern Theater acquisition and renovation	$12
Chauncy Street Power Station acquisition and renovation	10
Liberty Tree Building acquisition and renovation	20
subtotal	$42
Steinert Hall renovation	$ 2.2
Hinge Block	
6 galleries	1.2
Satellite Museum	2.4
International Film Cinema	2.1
499 seat Asian Theater	4.6

TO: Midtown Cultural District Task Force

FROM: Catherine Royce, on behalf of the sub-committee, Trust & Funding

RE: Mission statement for Cultural District Trust

DATE: 10 May 1988

Today your fearless sub-committee meet to answer the burning question of our time: what is the purpose of the Cultural District Trust? By defining the Trust's mission, we accomplish these objectives:

- We define our committee's mission;
- We provide language which BRA attorneys can use as they write the permanent zoning for the District;
- We take the first step in addressing the pressing issue of creating the Trust itself.

The process of writing the zoning document (prior to its release for community review) is now going on. We are part of that process, as the BRA's attorneys are currently waiting to hear from us with this mission statement; so we need to move quickly.

Therefore, please review the attached statement and communicate your response to your appropriate sub-committee member (see attached list) by May 20th.

As you review, please bear in mind that the mission statement's function is to serve as the broad,general indication of purpose for the Trust. Details will be addressed in the by-laws which this sub-committee will begin work on shortly. You will be approached in the next month or so for your more specific concerns regarding the operating structure of the Trust.

If we do not hear from you by May 20th, we will assume you agree with the statement as written.

cc: Peter Schlesinger
Ted Chandler

Attachments: Mission Statement
Trust/Funding Sub-committee list

Cultural District Trust: Mission Statement

To create a permanent endowment to maintain and advance the arts, culture and arts education in the Midtown Cultural District for the people of Boston and the New England region.

This endowment shall acquire, own, develop, lease, manage, operate, maintain and promote the cultural facilities in the Midtown Cultural District, and to raise and disburse funds, in the broadest definition, to support the facilities and activities in the MCD; and to promote the MCD.

John Platt ,Colonial Theatre, 234-0043
Richard Concannon, Charles Playhouse, 536-1448
Judee Shupe, 423-0060
Steve Warnick, Boylston Entertainment, 423-7588
Maure Aaronson, Dance Alliance, 576-2712
Jeremy Alliger, Dance Umbrella, 492-7578
Dona Sommers, Stagesource, 423-2475
Carlton Sagara, Asian American Resource Workshop, 426-5313
Larry Murray, ARTS/Boston, 423-4454
Buzz Constable, A.W. Perry, 542-3164
Sophie Parker, Boston Resident Theatre Alliance, 424-1411
Tina Selecman, Wheelock Family Theatre, 434-5203 x147
Bob Canon, Opera Company of Boston, 426-5300
Libbie Shufro, Mass. Cultural Alliance, 423-0620
Galen Gilbert, 266-6029
Elaine Koury , 492-3532
Dennis Quilty, 227-4800
Josiah Spaulding, Wang Center, 482-9393
Michael Maso, Huntington Theatre, 353-3320
Barbara Barros, BRA, 722-4300
Catherine Royce, 725-3245

Midtown Cultural District Task Force
Transportation Committee
May 12, 1988

Members Present

Ron Ritchell	Lyric Stage
Marge Roedig	Shubert Theatre
Judee Shupe	Janelon
R.F. Concannon	Charles Playhouse
Larry Murray	Arts/Boston
Frank Sugrue	Charles Playhouse

BRA Staff and Consultants

Ken Petraglia	TAMS
Liz Peart	TAMS
Larry Koff	BRA
Barbara Barros	BRA

The Committee reviewed the Transportation Plan which shows existing street patterns, subway stations, critical intersections, and existing and proposed parking facilities. The question of how much parking is actually available to the public was raised. LaFayette Place and Shubert Alley are now charging $8 to park. The proposed parking facilities would be underground, 3-4 levels.

In the downtown area, parking facilities are conditional, it is a Restricted Parking Area. The downtown core is subject to the parking freeze for new commercial public parking. There are a certain number of spaces allowed in the core area; when surface lots are removed the spaces go in the bank to be taken by new facilities. South Station will take approximately 2,000 spaces from those the City eliminated over the years and have reserved for that public garage. Parking in office buildings is allowed if reserved for the tenants only. There is a grey area regarding evening use for the public of parking reserved during the day for private office space.

The question was raised of existing and future residents and hotel guests using the spaces in the evening and conflicting with evening visitors.

Banning parking on Boylston Street would help keep cars moving and reduce air pollution - the real issue is double parking.

Larry Koff reviewed the scope and preliminary findings of the Midtown Cultural District Transportation Plan. He said Midtown is unique in having excellent MBTA and auto access but it is also a hard area to circulate within, it can be confusing and very congested at certain times of day. There are several problem intersections which have been identified. Studies are looking at ways to improve east-west circulation along the Boylston and Stuart/Kneeland corridor. Transportation studies are also underway for Back Bay and Chinatown.

There are four areas of concern for the transportation study: auto traffic, public transit, parking, and pedestrian circulation. The MBTA is undertaking studies to upgrade service and extend station platforms. Pedestrian circulation will become more of a transportation concern, especially regarding sidewalk congestion and security at night.

The Transportation Plan looks at two intensities of development - the full buildout allowed by anticipated permanent zoning and the BRA recommended partial buildout. The study shows that the full buildout would create gridlock while the traffic resulting from the partial build density can be accommodated with certain provisions.

Proposed direct access from the Pike will give better access to Midtown and will give direct access to Back Bay, reducing traffic through the Cultural District and Park Square.

A goal of the plan is to increase MBTA and rail service use including in the evening. It is estimated that only 3-5% of theater-goers use transit. Ridership to Fenway Park and Kenmore Square has been increased by the creation of a commuter rail station and establishment of a ballgame train from Framingham. It is unpleasant for people to use the Green Line during the day, especially to commute, and they don't want to repeat the experience at night. The "T" will have to make significant attempts to improve the service. "T" riding theater-goers come mostly on the Green Line, (Newton, Brookline) some on the Red Line (Cambridge, Boston). People are still reluctant to use the Orange Line because of the old image and it serves areas of _____ theatre patronage.

There are approximately 10,000 parking spaces in and near the district; approximately 5,000 will be added. This should serve the theater-goers but what about others drawn to restaurants, clubs, shops, cafes, and just to walk around?

Ken Petraglia of TAMS reviewed options to improve east-west traffic flow including widening of Essex Street at Avenue de Lafayette and changes in traffic direction on streets such as Harrison and Washington.

The TRP instituted by the City identified major corridors to improve quality of flow by such measures as removing on-street parking either all day or during peaks. These measures are instituted and evaluated for effectiveness.

Task Force members identified a number of concerns including greater enforcement of traffic regulations, double parking on Boylston Street, owners using alleys for private parking so delivery has to be done in the streets. They raised the concern regarding the impact of construction sites which take over the sidewalk and parking areas, then construction trucks park in the first travel lane. Concern was expressed that adequate underground parking and loading be provided as part of new construction and that how the facilities are entered and exited be properly reviewed.

A discussion of theater-specific traffic issues estimated 14,000 seats by 1994 with 12,600 maximum filled on any night. 84% would use automobiles, 8% taxi, 4% charter bus, 3% the "T", and 1% walk. At 2.4 persons/auto, 4,500 spaces would be used in 1994 just for those for whom the theater is their destination.

Theater patrons will take up 60% of evening capacity. 7,800 spaces should be available at night for public parking, not designated for hotel/residential. Should have theater patrons taking up 40% of spaces with 60% for other users. Garages further away, such as Woolworth's, are unlikely to be used. Have to have parking for theater employees, restaurant goers and others. Some club-goers may come after theater-goers have left.

There is concern about the cost of parking. As the rates go up, at what point will people decide not to come? More people going after fewer spaces, rates will go up. Working out something with parking facilities for evenings is essential for the non-profit theaters. People arrive late for shows because of congestion and

can't find parking. Some performances tend to draw drivers, others buses. Drivers unfamiliar with the area add to confusion/congestion. It was suggested that parking information could get to people beforehand - mailings, flyers, newspaper/radio campaign. Garage owners and restaurants have an incentive to get people in early. A street sign system could help direct people.

Larry Murray had met with the Masons and found that they have four meeting rooms of over 400 people capacity each and banquet halls. It is a major operation which draws people from the suburbs. The Masons are concerned with safety and parking at the Under Common Garage and what happens during its renovation. The State House also generates a lot of cars sometimes into the evenings.

A discussion of peripheral garages raised questions of the effectiveness of shuttle buses. Are there examples where its been successful? South Station is ideal for shuttle bus. How about show trains like those to Red Sox games? Make a fun experience. Must be frequent and reliable and affordable.

"T" use should be encouraged and promoted. Large numbers of audiences come from Cambridge, Brookline, and Newton and would use "T" if were dependable, safe, and pleasant.

The next meeting on June 9th will be focused on how to make public transportation a more viable option for theater goers. Representation of the "T" will be asked to addend meetings and respond to consultant's suggestions concerning promotion, improved service and _____.

Midtown Cultural District Task Force

Facilities Sub-committee Meeting
17 May 1988

Attendees:

Dona Sommers	Chair, Stagesource, BRTA
Buzz Constable	A.W. Perry. Inc
Jeremy Alliger	Dance Umbrella
James McNeely	Boston Society of Architects
Catherine Hammond	ICA
Janice Fitzgerald	Impulse Dance Co./ Dance Alliance
Kimberly Abdad	Private Citizen
Doris C.J. Chu	Chinese Culture Institute
Peter Harris	Private
Michael Maso	Huntington Theatre Co.
Ellen B. Kagan	Private (city planner)
Elyse Labourene	Parkside
Larry Murray	ARTS/Boston, Inc.
Larry Stephens	Stopfel Assoc. Architects
Mary Hall	Handel & Haydn Society
Anne Ewers	Boston Lyric Opera
Richard Stopfel	Stopfel Assoc. Architects

Staff:

Catherine Royce	OAH
Barbara Barros	BRA

SAXON/MAJESTIC THEATRE -- EMERSON COLLEGE

Richard Stopfel and Larry Stephens of Stopfel Associates made a presentation of their plans for restoring the Saxon/Majestic Theatre, currently owned by Emerson College.

History

Emerson wrestled for some time over what to do with the Saxon/Majestic during their overall campus planning. As the long-term goals clarified, so did the College's understanding of the role of the Theatre. It is now seen as the College's in-Boston presence and the site of its new Masters of Theatre Arts program.

Emerson plans to have moved out of Boston by 1992. Their goal for the Theatre is to open in April, 1989 for the College's spring musical. Currently, the architects have been given permission from the Boston Landmarks Commission to embark on a constructive demolition of the theatre including removal of paneling and elements installed during the 1950's. Fortunately, not much damage has been done to the original detail and simple cleaning should bring the natural colors in the murals back to life. Emerson's Board of Directors has given approval for a 3-phase renovation of the Theatre.

Renovation Phases

Phase I: Get theatre operable ($2.5 million)

Phase I includes restoring the building's facade with reference to photographic documentation of the original and rebuilding the Theatre's marquee. The original marquee extended the lobby outdoors by providing an overhang for protection from the weather. Inside, the building will be made safe. There are concerns about egress from the 2nd balcony and about code compliance for all egress on the left side of the house which has been closed off and must be reopened. Presently there are 1400 seats (470 orchestra, 170 boxes, 420 1st balcony, 340 2nd balcony). The new house will have 1000 seats, not including the 2nd balcony. There will be new heating, ventilation and, they hope, air conditioning, and a new partial counterweight system will be installed. Air conditioning may be a problem as the building currently runs on DC power. A complete overhaul of the electric system will be required to provide air conditioning. It is possible that only the doors of the original facade will be restored in Phase I. Emerson will seek an interim temporary lease on the lot at the rear of the building. Control of that lot, which is owned by the State, will allow Emerson to install several trailers to use as temporary dressingrooms. Emerson would be using its own capital for this phase.

Phase II: Cosmetic restoration under Landmarks Commission guidance ($2.5 millio

Phase II will include finishing two aspects begun in Phase I: $5

1) Complete the counterweight system
2) Complete cosmetic restoration

Also included in this phase will be the purchase of a new curtain and basic stage equipment.

Phase III: Complete restoration and develop backlot ($4-6 million)
10,000 SF rectangular

Behind the Theatre is a/vacant lot formerly the site of the Gary Theatre. The land was left vacant after the Transportation Building was built and it belongs to the State, although there is some question as to which State department actually has jurisdiction. The current plan is that Emerson would lease the land from the State and build a multi-story structure on it. The lower stories would be built for use by Emerson as support space for the theatre. The upper stories would be used by the State Transportation Department. The proposed building would overhang the stagehouse of the Theatre, a concept which should not violate the landmarks protection on the Theatre. Emerson's portion of the building ~~would~~ could go forward in a first installment, with the State's portion to follow at a later time. Emerson's building would include an extension of the stagehouse, dressing-rooms, 2 large rehearsal studios, a set shop and 2 floors of office space for arts organizations. This building would not build into the Theatre's air rights. The air rights would hold the new Transportation offices.

In addition to use by Emerson's students, the Theatre would be home to the Actor's Enclave (6-9 weeks), the Handel and Haydn Society, Dance Umbrella, Boston Lyric Opera and the Opera Company of Somerville. The questions as to the ultimate future of the Theatre's second balcony is still unresolved. Scheduling for the various groups still must be worked out.

Funding for Phase III must come from a variety of sources which are now being researched. Emerson needs to attract financing and public support.

Handicapped accessibility is a major issue. To address it, Emerson must create wheelchair positions (presently anticipating 13 in the orchestra, in various locations), direct access to the stage, and new rest rooms. An existing ramped entrance at one of the main front theatre doors will be preserved. It may be necessary to widen the aisles.

There are no plans to renovate the projection booth. In fact, they hope to remove the existing booth and replace it with seats. A new booth could be created at the back of the orchestra, which would not be for film, but would have the potential for multi-slide presentation.

Three of the local arts groups which are proposing to share time in the theatre contributed their comments to the current plan:

Handel and Haydn (Mary Hall):

H & H needs a music shell which, if the existing fly gallery is preserved, could be stored above. In the new building, Emerson's facilities should be physically separated from those of the larger community.

In the new building, Emerson's facilities should be physically separated from those used by outside groups.

Rental fees and annual schedules have not been set. The Theatre will be non-union, run by a mixture of graduate students and professional staff. At the point at which fees and schedules must be established, Stopfel will mediate. Emerson, as a non-profit, is not looking to make money from the arrangement with local groups.

The immediate construction schedule:

Start construction in August
Create an operating budget
Create a construction document that is agreed to by the users
Clear plans with Landmarks Commission and Inspectional Services Department

H.& H would like to use the Theatre during the summer especially and would thus need air conditioning to be included in Phase I. 2nd balcony is not useable. The existing pit is a problem. They need room for 45 people and a harpsicord. Rental costs for the facility will be very important to them.

Boston Lyric Opera (Ann Ewers):

Projection potential is essential. They must be able to project subtitles onto the upper part of the proscenium -- possibly from the rail of the 2nd balcony? The orchestra pit is also a problem for them. They need room for over 1000 people. They would like to do a production in fall of 1989, for which the proposed Phase I counterweight system would be adequate. Temporary trailer dressingroom facilities on the vacant lot would be fine for them. They are also concerned about rental fees.

Dance Umbrella (Jeremy Alliger):

A new stage floor will have to be built and it must be suitable for dance. They are basically satisfied with the proposed plans for renovating the

theatre, but have scheduling concerns. Wing space is a problem for them as is the current shallowness of the stage, itself. They would be looking for a stage extension to be built out over the pit. Stopfel indicated that such an addition would be unlikely in Phase I, but possible in Phase II.

PARAMOUNT THEATRE -- F.D. RICH

A presentation was made by Alex Twining and Buzz Constable, followed by one by Hugh Hardy of Hardy Holzman Pfeiffer Associates who are the developers' theatre consultants for the project.

History

The original concept for the facility was as a club/entertainment center. With the inception of the Midtown Cultural District plan, the developers felt it made sense to look at the facility for possible cultural use. The issue for them is whether or not such reuse will be possible within the constraints of the building's landmarks restrictions.

Hugh Hardy then spoke of the theatre's inherent attractions and his plan for its reuse as a dance theatre and other, smaller facilities. The Paramount was created at the crest of the historical wave of movie theatre building. One of its greatest assets is its wondrous marquee, placed as it is, in a highly visible spot at the bend of Washington Street. The marquee can be completely restored and run more efficiently now than it was originally. Hardy's firm has a long history of theatre renovation projects. He feels that the new theatre could be fit into the existing facility with minimum impact on the historical structure.

If the Theatre were restored faithfully to its former state, it would have several shortcomings. While its interior decor make it a first class piece of art deco design, its lobby was created for on-going movie showings. Thus, the lobby is small, as there would never be a time in which the entire house emptied into the lobby at once, but allowed for a steady, constant flow of traffic all day long. Seating was configured for optimum sight lines to the front lip of the stage. Thus, current seating is terrible for any performance that uses the full depth of the stage. It also accounts for the extremely shallow stage. It is a very deep house, over 100 feet. Facial expression cannot be read past 65 feet. If the object were to restore it as a movie theatre, it seems unlikely that a 1000+ seat theatre would be economical. A better plan might be to create a twin cinema on the orchestra level and close the balcony entirely.

Hardy feels that the Paramount would make a first class space for dance, even better than for drama. Based on his experience restoring the Joyce Theatre in New York for dance, he feels that a stage extension over the existing pit will be essential. His renovation proposal for the Paramount includes a 450-500 seat dance theatre to be fit into the larger volume of the existing theatre. This size theatre would bring into appropriate use the existing small lobby. The remaining areas, left over after the dance theatre is created would leave room for a 300-350 seat informal theatre and a rehearsal hall. The smaller theatre could be used for recitals,

theatre readings or children's theatre. It could not accomodate any heavy use of scenery or other extensive technical requirements.

Creation of a stage appropriate for dance within the framework of the existing theatre is possible because the backwall of the theatre could be built out into an adjacent parking lot which F.D. Rich already owns. This expansion would allow for an enlarged stage, a complete fly tower and, if need be, almost total reversibility -- in the event that at some future time a need would arise to convert the Theatre back to its original use. The seating dish would have to be restructured to improve sightlines for a more intimate theatre. The wall that would define the back wall of the house would express a new arch or a contemporary interpretation of the original walls.

Other issues that were addressed include questions about the size of the pit, the installation of elevators, the location of theatre management offices (either under the balcony or in an adjacent building), placement of dressing-rooms and support space, specifications of the smaller performance space (15 foot ceiling), location of lighting storage, handicap access and the specifications of the rehearsal studio. The option still exists to convert the Theatre into an entertainment center with a club/resturaunt/bar/dance floor.

Completion questions center around several issues. Programming details with the cultural community and preservationists must be resolved. This project must be seen within the context of the larger Commonwealth Center Article 31 approval process -- 6 - 12 months. Once these are resolved, an 18-month construction phase would follow. The Joyce Theatre in New York City presents a good example of the 499-seat dance theatre Boston is looking for. It would be a non-union house. The costs of the project must be considered within the costs of the larger Commonwealth Center project. The formation and details of the Cultural Trust are critical issues for Commonwealth Center and for the Office of Arts and Humanities.

Hardy proposed that the second stage become the black box theatre that the dance community is looking for. Accoustics could be improvied to suit the needs of the music community. The stage floor would be approximately 30 X 60 with a 20 foot ceiling. A higher ceiling could be achieved by going up above the existing ceiling into the trusses. The seating could be recon-figured to create better sight-lines, and both dance facilities could be under one roof. It could also be used for play readings, and would make super loft space.

Jeremy Alliger and Janice Fitzgerald, representing the dance community, expressed interest in the plan butdesired more specific information. They felt unable to make an informed decision based on the technical information provided during this esssion.

VISUAL ARTS CAUCUS

MIDTOWN CULTURAL DISTRICT TASK FORCE

May 19, 1988

Attendees:

Dona Sommers	Stagesource/BRTA
Ron Rothman	Artists Foundation
Lloyd Held	BVAU
David Ross	ICA
Cristina Favreta	Bedrock Cafe/Producer
Mary-Charlotte Domandi	Mobius
Larry Murray	ARTS/Boston
Arthur Dion	Gallery NAGA

City Staff:

Catherine Royce	OAH
Mary Shannon	Art Commission
Barbara Barros	BRA

Ron Rothman chaired this meeting. He explained that the reason for the meeting was to begin the process of developing a mandate for the Cultural District from the visual arts community. The mandate from the performing arts community is clear and has evolved over the last four years as that community has articulated their needs and pushed the city to meet those needs.

Cultural District Overview

Barbara Barros and Catherine Royce gave a status report on the Cultural District Plan. Barbara began by explaining the city planning process involved in creating the District. Currently, the BRA is working on the permanent zoning and the information provided by this groups is essential to that process. Development projects are beginning to take shape, and it is very important that if the city's visual arts community wants to be involved in those projects, their needs and desires be known.

Catherine, then, spoke about the formation of the Cultural Trust, the new organization which will oversee the operation of the majority of the new facilities in the District. A Sub-committee of the Cultural District Task Force is now actively engaged in developing the Trust and working out the details of how and what it will do. All artists are invited to become involved in that sub-committee: facilities, design and development and transportation. Larry Murray, as the Chair of the Task Force, encouraged people to contact him.

Discussion of Needs and Dreams

Ron Rothman introduced the next segment of the meeting by inviting the participants to throw out ideas, concerns, needs, hopes and desires. These were recorded on a large flip chart. The following is the list that resulted from that effort.

galleries (commercial and non-profit)
public art (temporary and permanent)
link between performing and visual arts and artists
clearinghouse for cross discipline projects: RESOURCE
institutional support
maintenance
art in architecture
clubs (artists run and programmed)
all galleries could have some performance potential
all theatres should have galleries
performance art white box: RESEARCH PROJECT
funk
ad hoc, impromptu possibilities, wide sidewalks
education CRITICAL ISSUE

- open studios
- process open to public
- programming and facilities: ISSUES

professional organization
model for urban design
public arts educational component
engage school systems
work space
unexpected
artists with architects from beginning
special central space to be used for

- temporary exhibits
- artists working/manufacturing
- educational programs
- process open to public
- size?
- gallery rentable by artists
- flexible, short lead-time scheduling
- less formal
- central location
- accessible
- unintimidating
- artrim/thoroughfare (security)
- no-spec. space -- space to do open, flexible, responsive programming
- do we have models for no-spec. space? RESEARCH PROJECT

art rental gallery (Trust run)
open until midnight

quality of streetlighting

- to enhance artwork
- safety
- amenity

accessible to artists as much as audience
reach out to marginalized communities of artists

- culturally diverse
- women
- disabled

annual or seasonal open art fair -- no adjudication
annual arts festival
ensure on-going cultural diversity: PROGRAMMATIC
encourage commercial/corporate galleries to move to the Cultural District
visiting museums -- collaborative use
art throughout all buildings -- not just cultural facilities
open programming
reflecting all aspects of the community
support for political and controversial work
who programs?
no shopping malls of commercial art

Specific Questions

During the course of comprising this list, various specific issues were raised:

The Saxon/Majestic Theatre renovation is a project of Emerson College which owns the theatre. While it is in the Cultural District and represents the first piece of the renaissance of that area, it is independent of the Cultural Trust.

Consideration of the needs of commercial galleries: Many have already relocated in the Leather District. In the plans for the development at Park Square (across the street from the State Transportation Building) is a request for creation of several galleries with an assurance of long-term affordability. These would be independent and not under the jurisdiction of the Trust.

All of the new facilities under the jurisdiction of the Trust will be used collaboratively(visual as well as performing) and users must be non-profit. Access to the facilities will be open to all.

The Cultural District project grew out of the insistence by the performing arts community (4 years ago) that their existence in the city was in jeopardy and that they demanded a response. It is this community that has kept the city's feet to the fire over this issue since then.

It is clear that the visual arts element transforms the "theatre district" into the "cultural district", and yet the visual arts community's mandate is not clear.

The current Cultural District plans calls for the creation of 4 new gallery spaces for the use of non-profit, membership galleries (in the current plan, those galleries are the BVAU, Gallery NAGA, Kingston Gallery and Bromfield Gallery). Also included are provisions for a plan for public art and the inclusion of art in development projects.

The two most likely sites for non-profit visual arts facilities are on the Shubert lot (next to the Shubert Theatre) and the Hinge Block (bounded by Tremont, Boylston, Washington and Stuart Streets).

The object of the Cultural District development is to make this part of the city a destination: a place to go to, even if you don't have a ticket to a specific event.

The Cultural Trust will be the policy-making entity for the District.

The creation of this Caucus provides the visual arts community with the opportunity to articulate its needs, hopes and aspirations and to be actively involved in developing and implementing the policies and programs for the District. The visual arts community's mandate is essential to inform the process of creating the District.

The list of people who were invited to this first meeting represent the BRA, OAH, and the Task Force's efforts to reach as broad ~~a~~ consistency of visual artists and organizations representing visual artists as possible. It is by no means a closed list. Information and participation from other groups or individuals who have the time and inclination to participate are encouraged to attend future meetings of the Caucus. As was true for the performing arts community, it is the clearly articulated voice of the visual arts community, advocating for its vision of the District, that will ensure true representation.

Keep your eyes on the print media (less the electronic media) to gain current information in the event that direct, personal participation is not possible. This project has and will continue to have lively media interest.

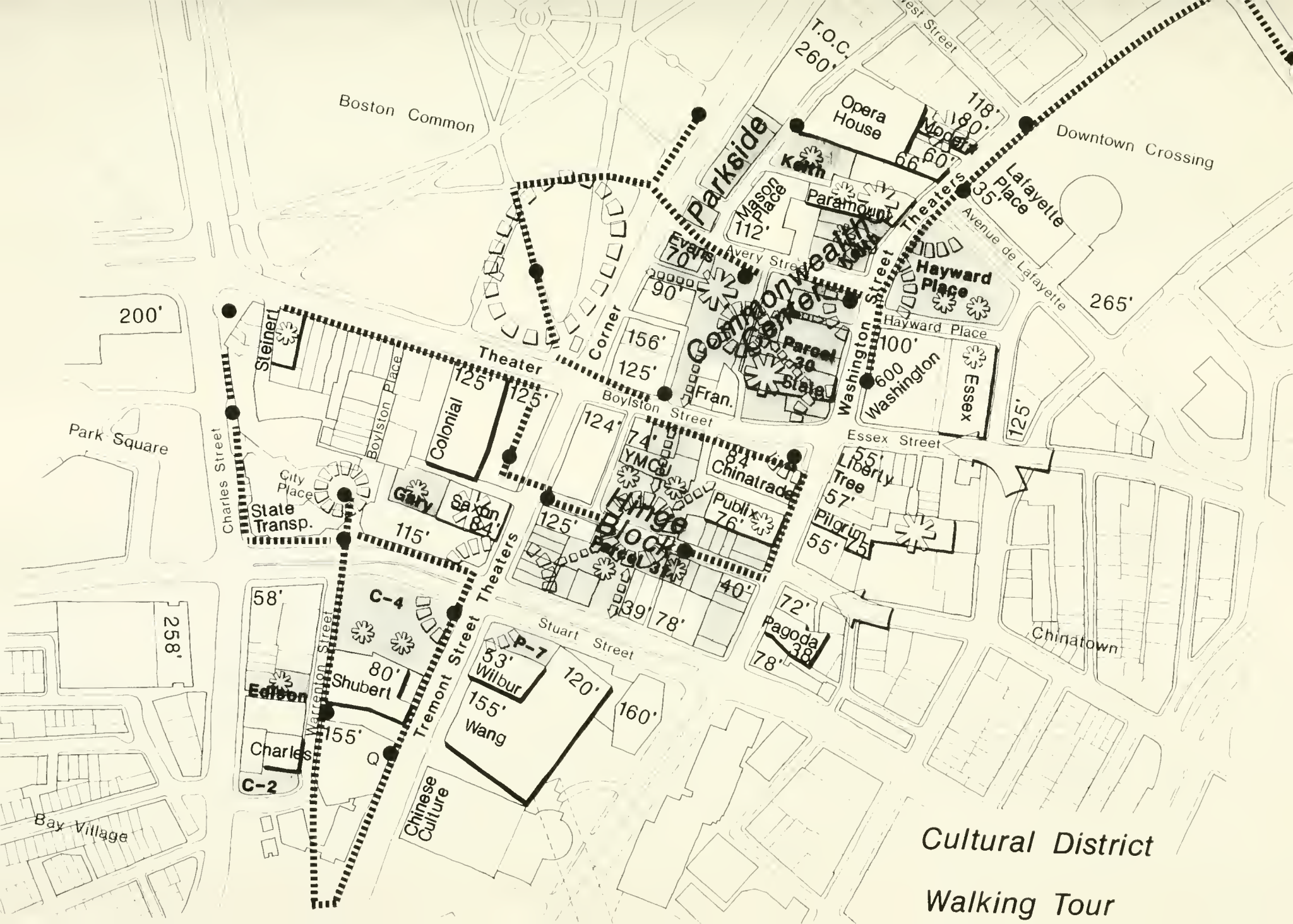
A four-part process was outlined for determining the visual arts agenda for the District.

1. Compile an initial list of needs, wants, hopes and desires (see Discussion of Needs and Dreams section of these minutes).

2. Continue to meet to refine and augment the list and begin to formulate an overall vision from the results.

3. Conduct a survey of the visual arts community to ascertain, beyond the known pressing need for live/work space, what the other specific needs of the community are; incorporate those findings into the work of #2.

4. Formulate the strategy for implementing the vision.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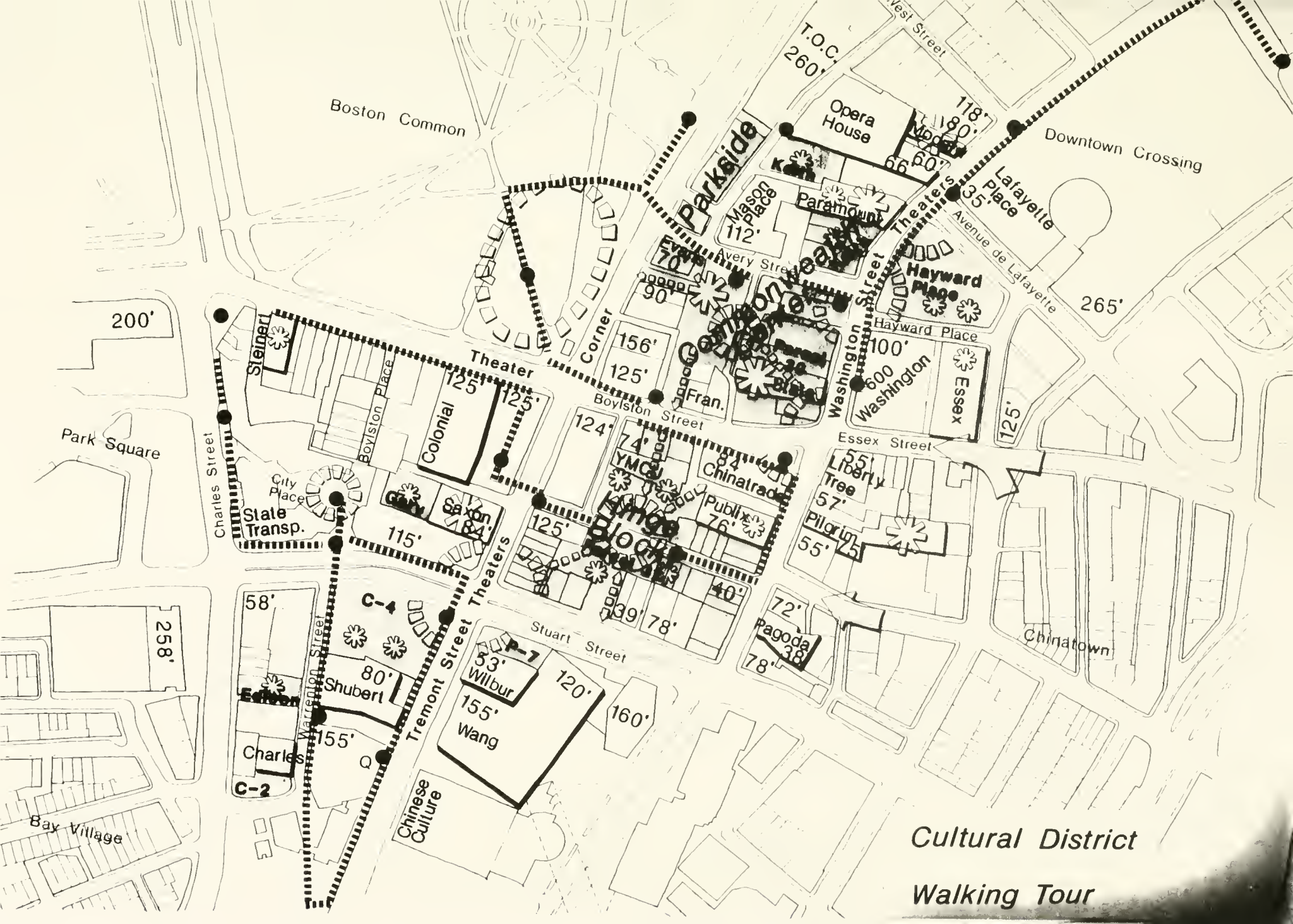
Bay Village
Chinatown
Downtown Crossing
Parkside
Opera House
Keith
Paramount
Modern
Mason Place
Evans
Avery Street
Lafayette Place
Theaters
Avenue de Lafayette
Hayward Place
Washington Street
600 Washington
Essex
Essex Street
Liberty Tree
Pilgrim
Commonwealth Avenue
Parcel 30
State
Fran.
Boylston Street
Corner
Theater
Boylston Place
Steiner
Colonial
YMCA
Chinatrade
Publix
Garry
Saxon
Large Block
Parcel 37
City Place
State Transp.
Charles Street
Tremont Street Theaters
Warrenton Street
Stuart Street
Shubert
Edison
Charles
Wilbur
Wang
Pagoda
P-7
C-4
C-2
Q
Chinese Culture
T.O.C.
Cultural District
Walking Tour

The next step in the process will be a meeting:

Visual Arts Caucus for the Midtown Cultural District
June 8, 1988
4:00 p.m. - 6:00 p.m.
Boston Redevelopment Authority


Boston Common
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Warrenton Street
Shubert
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T.O.C.
West Street
Cultural District
Walking Tour

OSTON
EDEVELOPMENT
UTHORITY

ymond L. Flynn
or

:phen Coyle
ctor

City Hall Square
ton, MA 02201
) 722-4300

Memorandum

to: Judee Shupe, Chair Cultural District Task Force
Design and Development Committee
from: Barbara Barros
date: May 23, 1988
subject: Committee Scope

I would like to summarize for you the design and development issues related to the Cultural District which the City will need to address as part of the Midtown planning process. This process is part of the Downtown Interim Planning Overlay District (IPOD) which gives the community the opportunity to participate in establishing policies, guidelines, and regulations for areas within the downtown such as the Cultural District.

The Cultural District Task Force serves as a citizen planning group for the complex Cultural District at the center of Midtown. The first several committee meetings are being used to give the members background in the design and development issues. The June meeting should complete this orientation, and planning sessions can begin.

As you consider the agenda, organization, and time commitments of the Design and Development Committee, I hope you will think about the extent to which the Cultural District Task Force will be involved in each of these issues over the two year study period.

Land use
- advocacy of development of non-profit cultural facilities as part of restoration and new construction and of complementary uses which will contribute to the creaton of a Cultural District
- needs of Chinatown, Cultural District residents, affordability
- the homeless

Proactive revitalization efforts
- restoration and revitalization of two historic districts - Liberty Tree District and Washington Street Theater District
- coordination of Hinge Block development (including a Visual Arts Center) through a master plan
- improvement of public ways and spaces including Warrenton Street, the corner of Boston Common, Washington Street as part of Downtown Crossing improvements, and other public improvements

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Design and development review under Article 31 of several anticipated major development proposals:

- Commonwealth Center
- Parcel C-4, Shubert Parking Lot
- Hayward Place, Lafayette Place Phase II
- Parcel P-7/Wilbur Theater
- Hinge Block developments

District design guidelines:

- zoning ordinance massing, height, and use regulations
- public space plan including a district public space system, guidelines for streetscaping, and a public art program
- architectural guidelines for new construction, facade lighting, and signs
- policies to include artists in creation of streetscaping and architecture

I will be happy to assist you in determining the best way to organize and facilitate the involvement of the Cultural District Task Force Design and Development Committee in this extensive planning effort.

cc. William Whitney
Homer Russell
Larry Murray
Catherine Royce

Midtown Cultural District Task Force
Visual Arts Caucus Meeting
8 June 1988

Attendees:

Hingman Chan	Asian American Resource Workshop
Marilyn Arsem	Mobius
Sarah Hutt	Artist Tenants of the South End
Steve Andres	Society of Arts and Crafts
Helen Shlien	The Space
Dona Sommers	Stagesource/Boston Resident Theatre Alliance
Cristina Favretta	Bedrock Cafe
Lloyd Held	Boston Visual Artists Union
Robbin Peach	Fort Point Arts Community
David A. Mendelsohn	Mayor's Office of Licensing
Buxx Constable	A.W. Perry
David Kleiler	The Rear Window/The Basement Gallery
David Ross	Institute of Contemporary Art
Patrice Macaluso	Artist
Ron Rothman	Artists Foundation

Staff:

Mary Shannon	Boston Art Commission
Catherine Royce	OAH
Barbara Barros	BRA

During the previous meeting, the group indicated a need for a survey of visual artists to determine their needs, hopes and desires. The Institute of Contemporary Art, by special arrangement with the BRA, will provide the staffing for such a survey. This meeting was spend identifying issues that should be raised in such a survey. The ICA will identify existing surveys and invite review of the draft survey form from both the caucus and also experts in the field of artist surveys.

The following issues were recorded on a flip chart during the meeting:

Individual Artists

Has your work been pre- or reviewed? Where? How many times?
What artists organizations do you belong to? Museums?
Hopes for Midtown Cultural District? Fears?
What is your ideal work space? Exhibit space?
Do you need exhibition subsidy?
Do you have current gallery representation? Who? Where?
Would you participate in gallery shows? Sidewalk shows? Group shows?
What arts organizations would you like to see in the Midtown Cultural District?

Would you submit material to a juried show? An unjuried show?
What % of your income comes from art? What is that income in terms of dollars?
What % of your income comes from another job? What job?
What % of your income comes from grants? What grants?
How many exhibits have you participated in outside of school? How many solo? How many group?
Where to you live? Work?
Where do you prefer to exhibit? Midtown? Other (where)?
What is your ideal exhibit space?
What is your age? Race? Ethnicity? Sex? Arts Education? Medium?
What should the Midtown Cultural District do for you?
What kind of oversight organization should there be for the Midtown Cultural District?
What should the oversight organization's visual art budget include? How much should it be?
Would free museum access increase your visits to museums?
What specific issues would you be willing to work with other artists to resolve?
How should your involvement in the Midtown Cultural District be represented? Directly? Through an organization?
Should the District's oversight organization be empowered to umbrella individual artists for grant purposes?
What is your vision for visual arts in the Midtown Cultural District?
Are you interested in participating in public art projects? Temporary? Permanent?

Arts Organizations

What are your hopes for the Midtown Cultural District? What are your fears?
How bit is your staff? What do they do?
How much can you pay for your ideal space?
What is your ideal space?
What can you offer the Midtown Cultural District?
What do you show?
How often do you produce shows?
What kind of organization are you? Who do you represent?
What is your annual programming? Producing? Presenting? Service? All three?

General Comments

What mailing lists whould be used?
Questions should not be open-ended. Multiple choice is better.
Survey questions should hope to gain current information as well as hopes for the future. The difference between the two should be clear.
The ICA should check with whoever in San Francisco did the South of Market survey. Joan Jeffries should also be contacted.

The next meeting will include a review of the ICA's recent report on public art and an outline of the current plan for visual arts involvement in the Cultural District.

June 29
4 - 6
Artists Foundation
State Transportation Building

Midtown Cultural District Task Force
Facilities Committee Meeting
14 June 1988

Attendees:

Dona Sommers	Stagesource/BRTA
Joseph Levendusky	Alliance of Theatrical Artisans
Ellen B. Kagan	Citizen
Skip Warren	North Atlantic Ballet/Boston Dance Alliance
Jeremy Alliger	Dance Umbrella
Judee Shupe	Janelon
Janice Fitzgerald	Impulse Dance Company/Boston Dance Alliance
James McNeeley	Boston Society of Architects
Robert Brannigan	Brannigan, Lorelli
Lawrence Murray	ARTS/Boston
Galen Gilbert	Fenway CDC, attorney
Antonia Pollak	Boston Preservation Alliance
Buzz Constable	A.W. Perry/Commonwealth Center
Alex Twining	F.D. Rich Co.
Evan Carzis	Hardy Holzman Pfeiffer

Staff:

Barbara Barros	BRA
Catherine Royce	OAH

This meeting was primarily concerned with evaluating the potential of converting the existing Paramount Theatre into the dance community's needed 499-seat theatre, plus an additional 250-300-seat theatre proposed by the architects. Evan Carzis, representing Hugh Hardy, Commonwealth Center's theatre architects, presented a model of a proposed conversion and restoration of the existing theatre. Because the theatre is protected by the Boston Landmarks Commission, as much attention must be given to restoring the facility to its original art deco interior and exterior as to retrofitting the interior to accomodate the current need.

The Committee raised the question of what conditions, if any, would be written into the purchase and sale agreement between the city's Public Facilities Department, current owners of the theatre, and F.D. Rich, the designated developers. Of particular concern was what kind of restrictions would be placed on the reuse of the facility. If, indeed, the Committee determined that the dance facility was their preferred reuse

for the space, how could that be reflected in the purchase and sale agreement, which is currently under negotiation. The Committee asked that Public Facilities provide it with copies of the purchase and sale agreement, itself, or, if it was too large, a summary of the important points agreed upon within the document. The Committee felt that a memo of agreement should exist that would refer to the developer's historic rehabilitation responsibilities and that some language should be included in the actual final designation agreement itself.

The developers indicated that for their purposes, the Paramount Theatre should now be considered to be tied to the Commonwealth Center project.

In an initial review of the proposal, the Committee raised the following issues and concerns:

- The proposed rehearsal studio, to be carved out of the present mezzanine space, would have a 12-foot ceiling which would be too low. 15' is really the minimum acceptable height. Independent access to the studio from the outside is also preferrable and would facilitate the full use of the space for rehearsal purposes. Direct access to the stage is also necessary in order to enable use of the studio for pre-performance warm-up.

- The sprung floor of the stage should continue into the cross-over.

- Can the fire exits at either side of the stage be moved to allow for expansion of the wings, which currently are much too shallow.

- There seems to be no access to the 2nd stage except through the house of that space.

- Handicapped access elevators seem to be coming up through the dressingrooms for the 2nd stage.

- Programming issue: how to distinguish between audiences for the two spaces; how to police ticketholders so that they go to the correct space.

- Wall dividing two performing areas must go to the roof of the building to ensure adequate noise control.

- Mainstage cross-over seems to be in the basement, but there does not seem to be any access to the basement.

- Proscenium opening needs to increase to at least 40', 50' would be preferrable. Resolution for this issue will involve the need for structural analysis as well as review by the city's Landmarks Commission.

- Proposal to provide pod of dressingrooms to be shared by both facilities is not workable.

- Loading dock that is shared with loading dock for entire building may not be feasible. Where will loading be in relation to access to storage and the stages.

- Changing the width of the proscenium will also change the sightlines.

- Although this may be a good facility for dance, the ceiling is too high to consider it as a good facility for drama.

- The two structural columns are not equidistant to the center of the existing stage.

After discussion, the developers agreed to address these issues and specifically to investigate:

- Widening option for the proscenium.

- Sound transfer: up new wall and location of new mechanical systems with regard to noise.

- Location of 2nd stage dressingrooms; are there enough of them; could they be relocated under the stage of the 2nd stage.

- Dimensions of the 2nd theatre: Committee expressed a desire for the largest possible stage and the highest possible ceiling.

- How do booths for both stages work: can dressingrooms for 2nd stage and booth for mainstage fit under stage of 2nd facility.

- What are the proposed construction and completion schedules.

Some Landmarks considerations that need to be addressed might include:

- What is the Commission's decision concerning requiring the developer to restore the last two panels at the rear of the house?

- Ceiling and walls will have to be punctured to accommodate the installation of lighting positions.

The next Facilities Committee meeting will be held on July 12th. It will include a site visit of the Paramount. The Committee will look forward to definitive word on the specific issues raised to the developers. A list of the Committee's concerns, which was circulated to the Committee is attached.

A sub-group of this Committee was formed to review Hardy Holzman's plans as they came up. The plans were sent to the following people:

Dona Sommers
Stagesource
One Boylston St.
Boston, MA 02116

Jeremy Alliger
Dance Umbrella
380 Green Street
Cambridge, MA 02139

Janice Fitzgerald
Impulse Dance Company
791 Tremont St.
Boston, MA 02118

Joe Levendusky
Alliance of Theatrical Artisans
222 Concord Ave., #2
Cambridge, MA 02138

Skip Warren
North Atlantic Ballet
669 Boylston St.
Boston, MA 02116

Catherine Royce
OAH

StageSource
New England's Theatre Resource Center

June 30, 1988

Mr. Alexander W. Twining
Senior Vice President
F.D. Rich Company
171 Milk Street
Boston, MA 02109

Dear Mr. Twining:

My apologies for not getting this letter out to you sooner, but I was unexpectedly called out of town last week before I had a chance to coorordinate the notes from our meeting.

As we discussed at that time, the Facilities Committee's review of the proposal to locate a 499-seat dance theatre within the Paramount Theatre identified two levels of concern.

The primary concern questions locating a dance theatre within the Paramount given the current proscenium opening. The committee feels that a minimum proscenium opening of forty feet (40') is necessary to accommodate the programmatic needs of a 499-seat dance theatre. We asked, therefore, that further study be done on the feasibility of enlarging the current proscenium opening to accommodate this forty foot (40') minimun requirement in light of landmark restrictions, and structural obstacles including (but not limited to) fire exit locations. Again, as we discussed at our meeting on June 14th, further consideration of the Paramount Theatre plan is predicated on the solution to this primary question.

In addition, the committee identified and discussed with you a variety of other areas of concern or question. The points raised are summarized below, and represent preliminary feedback based upon review of the general schematic plan as presented to the committee.

Main Stage

How will widening the proscenium affect sightlines?
How can expansion of the wings be accomplished?
The pit area should be able to accommodate a stage extension and/or additional seating. Again, sightlines and rake should be considered.
How does enlarging the pit affect accoustics?
Adequate cross-over should be incorporated into stage expansion.
Sprung floor should continue into the cross-over.

P.O. Box 72 Essex Station Boston, MA 02112 (617) 423-2475

Second Stage

What is the backstage access to the stage: location, size, etc.?

What is the highest possible ceiling height?

What is the largest possible stage space?

Both Stages

Dressing rooms for main stage should be separate from those for the second stage.

Where will both sets of dressing rooms be located?

Dressing rooms must conform to performance unions' specifications.

Where will light booths be located? Size?

What is the equipment plan for each space?

What storage spaces are planned for each space?

Rehearsal Hall/Studio

Ceiling height should be a minimum of 15'.

There should be independent access from the lobby and/or street.

There should be direct access to both stages.

Overall Facility

Where is the elevator located?

Where is the freight elevator located and how does it access both stages, storage areas, and rehearsal hall?

Sound isolation of each space (stages, rehearsal hall, dressing rooms, lobby, restrooms, HVAC, etc.) is essential. How will this be accomplished?

Where is the loading area located, and to what extent is it a shared facility?

What is the access from the loading area to both stages, the storage areas and the rehearsal hall?

What design elements will be used to control, direct, and separate audiences?

What is the project timetable--final plans, purchase of building, construction, etc.?

I would like to reiterate that these comments and questions represent only a rudimentary level of feedback based upon the preliminary plans presented to date. Further articulation of the plans will allow the committee to provide more site-specific feedback in addition to the general design issues discussed at our last meeting, and enumerated above.

Again my apologies for not providing this written synopsis of the Facilities Committee's discussion with you sooner. I trust that these comments correspond to your notes, but if you should have any questions please feel free to give me a call.

I understand that in my absence last week, Catherine Royce arranged for the committee to meet with you and a representative from Hardy, Holzman and Pfeiffer at the Paramount on July 12th at 3:00PM. At that time we would like to continue our discussion of the feasibility of expanding the proscenium based upon your further study. I will call you next week to fianalize logistics, and the time-frame for that meeting.

Thank you again for the time you and your colleagues are sharing with the Task Force, and for accommodating our requests for site visits to the Paramount and State Theatres. (I don't know if I can honesty thank you for the State, but it certainly makes a great story!) I look forward to seeing you on the 12th.

Sincerely yours,

Dona Sommers, Chair
Facilities Committee
Cultural District Task Force

cc: Barbara Barros
William G. Constable
Larry Murray
Catherine Royce

BRANNIGAN LORELLI ASSOCIATES
62 COOPER SQUARE
NEW YORK, NEW YORK 10003

Office Phone: (212) 420-8787 Fax # 212-353-3507

FAX TRANSMITTAL SHEET

FAX TELEPHONE # 617-742-8904

DATE 7/14/88 PROJECT # BRA

MESSAGE TO: CATHINE ROYCE

FROM: B. BRANNIGAN

RE: PARAMOUNT

CONTENTS: NAPLES FLA OUTLINE

COMMENTS: F.Y.I.

Number of pages being sent (including this one): _____

Copies to: _____

FILE COPY

DESIGN PLAN

For

NAPLES CULTURAL CENTER

Naples, Florida

PRELIMINARY

Prepared for:

Naples Cultural Foundation

February 28, 1986

Prepared by:

Brannigan-Lorelli
Associates Inc.
62 Cooper Square
New York, New York

Naples Cultural Center

Table of Contents

1. Introduction

2. Large Theater

3. Small Theater

4. Art Gallery

5. Administration Building

INTRODUCTION:

The proposed Naples Cultural Center should be approximately 80,000 square feet with a 1,200 seat theater, a 299 seat theater and an art gallery. The 1,200 seat theater will be a fully equipped, multi-purpose facility including: a fly loft, motorized orchestra pit, gridiron and galleries.

The 299 seat theater will be a drama theater with a modified loft space, adequate side stage and storage. In addition to drama productions, the 299 seat theater will be used for children's theater and community events.

The art gallery will be designed with galleries for a permanent collection as well as galleries for traveling and local art exhibits. Included also in the art gallery component will be a sculpture garden and a lecture hall.

LARGE THEATER:

The large theater will be the centerpiece of the Cultural Center; it will certainly be its largest building and, when in use, will attract the largest number of people to the site. Among its uses, the main stage will function as a concert hall. It is of appropriate size for local philharmonic orchestras, chamber music, dance recitals, musicals and local theater productions. It will include a full complement of backstage facilities capable of a full range of performing arts activities.

Basic Requirements:

The following spaces and functional provisions are essential to the basic operation of the large theater.

Theater

An audience area for 1,200 seats, configured for optimal acoustics and sightlines, will require shallow stage-to-back row depths which necessitate a design of one balcony plus orchestra seating.

The image of the room should be one of functional elegance, with high quality finishes and as much of the technical equipment screened from audience view as possible.

Stage

The stage must be a fully equipped performance space with proscenium, a full stage fly, and wings adequate for the staging of full productions. The stage floor itself must be constructed for accommodation of dance performances. A movable onstage acoustical shell should be provided for full symphony performances.

An orchestra pit under the stage apron should provide space for musical accompaniment to dance, musical theater, and opera. Flexible or removable seating in the audience may be used to increase the number of geometric options of the stage apron, especially in conjunction with a mechanical lift in the apron itself, permitting raising or lowering of the orchestra, or allowing thrust configurations to the stage for more intimate chamber music concerts or other innovative stagings.

Lobby

The lobby areas of the large theater must serve a variety of functions, the most important of which is the reception of theater-goers into the building and their efficient distribution to their seats. The lobby must therefore flow to each level of seating and the design of the space must be legible to guide users to the appropriate door when both

entering and leaving. Checkrooms and public toilets must be conveniently located adjacent to the lobby space.

Although not necessarily a part of the lobby itself, the box office must be accessible from the outdoors and, critically, must be adjacent to the lobby space. The box office should be shared with the lobby of the 299 seat facility; thus, proximity of the lobbies for the two performance halls is important. The box office may also be located with a small building management office, although this office does not require immediate adjacency to the main entrance in the lobby area.

The lobby area of the large theater may be considered as the location for a variety of functions and facilities not necessarily directly related to the performance requirements of the hall itself, but potentially beneficial to the overall success of the Cultural Center. Some of the special functions listed here may be accommodated in the lobby area without incurring additional construction costs, depending upon the final configuration of the lobby spaces. They are presented here for consideration as secondary requirements in the design of the large theater but may, with determination of available budget, be elevated to primary requirements as the final building program is established.

Often a significant source of revenues for an art center is the ability to house and cater banquets and other special events in the facility. The lobby area may be configured to seat 300 persons at tables, with provision for a head table suitable for speakers and special presentations. A catering kitchen should be adjacent to the lobby space and be conveniently accessible from the outside for the delivery of catered meals.

A bar and lounge may also be included in the lobby space. This may serve as a source of refreshment during intermissions at performances, or it may support the use of the lobby area for banquets and special meetings and conferences.

Finally, the lobby area itself may be used and designed for the exhibition of visual arts materials, for audiences to view before and after performances and during intermissions. While this does not necessarily imply any significant modifications to the lobby space design for the purpose of viewing the art, it may imply slightly different approaches to the security of the space and to its environmental controls during hours of non-use for theater purposes.

While not properly a physical part of the stage but integral to staging concerns, a fully equipped booth for sound and rear of the house, and be equipped for film projection as well.

Backstage

The success of the building as a performance hall rides heavily on the quality and efficiency of the backstage area. The following spaces are required to support the levels of production intended for the large theater.

Green Room: A small room is required for pre-performance preparation, mainly for soloists and other key performers. This room may also serve as a smaller reception room after performances.

Cast Room: The size of this room must be adequate for pre-performance mustering of large casts and for post-performance receptions. It should be equipped with coffee and snack vending machines, and should be conveniently located near both the dressing rooms and the stage wings.

Rehearsal Room: There are several options on the scope of rehearsal space provided for in the facility, but a basic essential is for one large room to accomodate symphony rehearsals. This room should be adjacent to musical instrument storage areas, and if it is the only rehearsal space in the center, it must provide mirrors and barres for dance rehearsal and warm-up.

Dressing Rooms: There should be group dressing room provision for up to 50 persons, including lockers, make-up tables and mirrors, showers, and toilets. Individual or star dressing rooms should also be provided, each with its own toilet and shower as well as dressing and make-up area. These spaces should be conveniently accessible to both the stage wings and the green room.

Stage Offices: A small office for the stage manager and technical crew and another small office for a visiting director is required. Both of these offices should be convenient to the stage wings, and the stage manager's office in particular should be adjacent or convenient to the stage loading and receiving area.

Storage Space: There are numerous storage requirements for the backstage area. Adequate storage must be provided for musical instruments, including permanent storage space for at least two grand pianos that allow direct loading onto the stage, and storage as well for the larger instruments of symphony performers adjacent to the large rehearsal space.

General storage areas are also required for the keeping of draperies and stage properties. These should be convenient to the stage shops. Specific storage areas for sound and lighting equipment are essential, including racks for lamps, cables, and other equipment which are often difficult to store. A generous costume storage area will also be required. This should be convenient to the costume shop and to the dressing areas.

Stage Shops: A full maintenance shop and costume shop should be provided as part of the backstage facilities. Although these spaces may be directly accessible from the backstage area they need not necessarily be part of the theater building per se. Both the maintenance shop and the costume shop should be shared with the small theater facility and art gallery for set and exhibit construction.

Loading and Receiving: A loading dock and generous receiving area are required backstage. These should be appropriate for the off-loading of stage equipment and sets from road shows, and should be readily capable of receiving television cables and other electronic media equipment for use in the large theater.

Building Area Requirements:

Table I

LARGE THEATER BUILDING REQUIREMENTS

1.	1,200 Seat Theater		12,000
	Assume 10 sf/seat w/aisles and corridor	12,000	
2.	Vestibule/Lobby/Gallery		8,100
	Lobby Area	5,425	
	Checkroom	725	
	Box Office	100	
	Box Office Stage Office	250	
	Toilets (public)	1,600	
3.	Stage		7,700
	Performance Area	7,500	
	Sound and Light Booth	200	
4.	Backstage Areas		9,565
	Green Room	150	
	Cast Room	525	
	Large Rehearsal Room (orchestra)	1,440	
	Director's Office	100	
	Stage Manager's Office	100	
	Dressing Rooms		
	Group Dressing Areas (50 @ 30 sf/person)	1,500	
	Individual Dressing Rooms (4 @ 200 sf)	800	
	Toilets and Showers (@ 10 sf/person)	500	
	Storage		
	General	650	
	Property	200	
	Costume	450	
	Stage Workshops		
	Maintenance Shop	2,000	
	Costume Shop	350	
	Loading Dock/Receiving	800	
5.	Mechanical/Storage/Support	2,500	2,500
6.	Circulation Allowance	3,608	3,608
	Subtotal:		43,473
	Contingency and Layout (10%):		4,347
	Total Large Theater:		47,820 Square Feet

SMALL THEATER:

The small theater will be designed as a drama theater and intended to satisfy the production needs of the Naples Players as well as other community music and dance events.

Basic Requirements:

The following spaces and functional provisions are essential to the operation of the small theater.

Theater

The audience area for the small theater shall contain 299 seats in a semi-circular arrangement. The seating shall be fairly steep to give an intimate feeling and good sight lines.

The image of the room should be one of function. The production catwalks and lighting fixtures should be part of the overall architectural finishes of the space

Acoustical adjustment should be possible for chamber music and other smaller musical events as well as for drama and spoken word.

Lobby

The lobby area in the small theater should be large enough for audience gathering before and after performances and during intermissions, and must facilitate efficient movement of people to and from their seats. It should share some facilities with the large theater lobby, most importantly the Box Office, and should thus be either adjacent to or contiguous with the large theater space. The space may be smaller and less "grand" than the large theater lobby area, but because of its proximity may share some of the larger space's amenities.

The small theater lobby will require its own checkroom and toilets, however.

Stage

The stage for the small theater will be a modified thrust with the playing area extending out into the audience chamber. This extended stage should be capable of being removed and additional seating added. A small stage house should be provided with limited height to provide space for lighting and modified scene changes. A fully equipped sound and lighting booth should be provided at the rear of the house for full technical control.

Backstage

In order for the small theater to work well, a fully equipped backstage area is essential. Because of the limited capabilites for flying scenery, greater wing space is required for the changing of sets and placement of stage properties. Beyond this requirement, the following spaces are needed in the small theater backstage area.

Green Room: The size of this room must be adequate to accomodate smaller dramatic casts and smaller musical groups for pre-performance preparations and post-performance receptions. It should be equipped with coffee and snack vending machines, and should be conveniently located near the dressing rooms and the stage wings.

Dressing Rooms: There should be group dressing room provision for up to 10 persons, including lockers, make-up tables and mirrors, showers, and toilets. Two individual or star dressing rooms should also be provided, each with its own toilet and shower as well as dressing and make-up area. These spaces should be conveniently accessible to both the stage wings and the Green Room.

Stage Offices: A small office for the stage manager and techical crew, and another small office for the visiting director are required. Both of these offices should be convenient to the stage wings, and the stage manager's office in paricular should be adjacent or convenient to the loading and receiving area.

Storage Space: Backstage storage space is also a critical requirement of the small theater facility, although there is potential for sharing some functions (such as costume storage) with the main stage of the large theater. Storage requirements include space for general storage, for stage property, sound, and lighting equipment storage, and some costume storage for use during current production. Storage areas should be convenient to the main performance area of the stage, as well as to the dressing room.

Stage Shops: Since shops are programmed with the large stage facility, these functions and spaces may be shared between the two theaters. In this case, access from the shops to the small theater backstage area is of primary importance.

Building Area Requirements:

Table II

SMALL THEATER BUILDING REQUIREMENTS

1.	299 Seat Theater		2,990
	Assume 10 sf/seat w/aisles and corridor	2,990	
2.	Vestibule/Lobby/Gallery		2,115
	Lobby area	1,495	
	Checkroom	120	
	Box Office	(Shared with Main Stage)	
	Toilets (public)	500	
3.	Stage		2,150
	Performance Area	2,000	
	Sound and Lighting Booth	150	
4.	Backstage Areas		3,390
	Green Room/Cast Room	300	
	Director's Office	100	
	Stage Manager's Office	100	
	Classroom/Rehearsal Room	300	
	Dressing Rooms		
	Group Dressing Area (10 @ 30 sf/person)	300	
	Individual (2 @ 120 sf/person)	240	
	Toilets and Showers	100	
	Storage		
	General/Scene	200	
	Property	100	
	Costume	100	
	Stage Workshops & Storage		
	Scene/Prop	1,200	
	Costume	350	
5.	Circulation Allowance		1,000
6.	Mechanical/Storage/Support		1,000
	Subtotal:		11,095
	Contingency and Layout (10%):		1,095
	Total Small Theater:		12,190 Square Feet

ART GALLERY:

The Art Gallery is intended to serve as center for the exhibition of the work of local artists and as a facility for a permanent collection. It, too, must accommodate a variety of functions and should incorporate into its design a high degree of adaptability and flexiblity.

Because it will serve a variety of kinds of users, the functional zoning of the Art Gallery building will be exceptionally important. Public areas, to include galleries, lecture room, and sculpture court, must be directly accessible from the main public lobby of the art gallery.

Basic Requirements:

The following spaces and functional provisions are essential to the basic operation of the Art Gallery facility.

Lobby/Foyer — The entry and lobby area of the Art Gallery facility should have direct access from the outdoor public space that connects all of the Cultural Center facilities. Entry into the building should be easily legible from the public areas, and some indication of the functions of the building should be established at the entry area itself. As noted above, for example, an outdoor sculpture garden which serves as a public space should be incorporated into the gallery entry area. Within the lobby/foyer, there should be direct access to the galleries themselves, to the gift shop, and to those special use areas selected from the list of optional features. There should also be indirect access to the gallery and Cultural Center administrative offices. Public toilets should be accessible from the lobby as well.

Galleries — Gallery space should be provided that permits several exhibitions to be mounted simultaneously with adequate separation and that also permits a single large exhibition to be mounted in a coherent single installation. This requirement implies a need for flexible, modular exhibition space that may be used in a variety of ways. Three galleries, two approximately 30 X 60, and one 40 x 80 feet in size, are suggested. Two spaces should be adjacent to one another to allow for continuity in the flow of circulation through them, with demountable partitions to facilitate various kinds of installations. One of the spaces should be designed and located in a manner to also serve as a multi-purpose gallery/meeting room, and for mounting a permanent collection.

All of the gallery spaces must be securable, to facilitate the installation of traveling exhibitions. The galleries

also require environmental controls to maintain temperature and humidity levels appropriate to the display of some more fragile pieces. If daylighting is used (it is desirable), it should be indirect, reflected daylight, so that direct natural light cannot damage the art on display. A flexible system of color-balanced artificial lighting should also be provided.

Lecture Room — Provide one lecture room with a seating capacity of 100 people. The lecture room is to be complete with platform for lectures, and projection and audio/visual systems.

Gift Shop — There should be a space in the gallery facility for a small museum gift shop. This shop should be directly accessible from the lobby area and at least visible from the public outdoor area that serves as the focus of the Cultural Center. If the optional component of a rental gallery is included, the gift ship should connect with this space as well. If potentials for connections with retail and other commercial space are realized, then the gift shop should be treated as a continuous element with those other facilities.

Gallery Work Areas — A significant part of the gallery facility must be devoted to non-public functions and facilities for the storage, conservation, and preparation of art to be exhibited. These work and storage areas represent a far smaller amount of space than would be required should the gallery come to possess a permanent collection. Expansion to accommodate a permanent collection is a potential for long-term consideration. In the meantime, the following areas are required:

Storage and Conservation: A large area for the temporary storage of materials before and after they are exhibited must be provided. This area should provide for open and racked storage and crating and uncrating of materials from traveling exhibitions. It should have a loading and receiving area that is directly accessible from an outdoor loading/service area. The storage space requires the same environmental controls as the main gallery spaces.

Docents' Room: Immediately adjacent to the storage and conservation area, and conveniently accessible to the galleries and the gift shop, there must be a space for volunteer docents and other staff to use for a work area as well as for breaks. This space should serve in part as a lounge and eating place, with a small kitchenette facility that can also serve as a coffee kitchen when the meeting room(s) is in use. The space should also serve as a

workroom for routine cataloging and documentation, and should be available to staff and volunteers for special projects, such as membership and other fundraising campaigns.

Building Area Requirements

Table III

ART GALLERY BUILDING REQUIREMENTS

1.	Exhibit Galleries		10,556
	Gallery	1,800	
	Gallery	2,100	
	Gallery	3,200	
	Sculpture Court	3,456	
2.	Lobby/Foyer		1,744
	Lobby	960	
	Cloak Room	400	
	Toilets (Public & Staff)	384	
3.	Special Use Public Areas		3,050
	Lecture Hall	1,250	
	Members Lounge	384	
	Gift Shop	840	
	Dining Area	576	
4.	Work Areas		3,480
	Storage & Conservation	1,096	
	Shipping & Receiving	936	
	Docents & Staff Offices	384	
	Kitchen	288	
	Library	360	
	Directors Suite	416	
5.	Circulation & Mechanical (20%)		3,766
	Subtotal:		22,596
	Contingency & Layout (10%):		2,260
	Total Art Gallery:		24,856 Square Feet

ADMINISTRATION OFFICE BUILDING:

The building should include offices for the Executive Director, the theater and visual arts managers and technical staff, and open office areas for the remaining paid Cultural Center staff, except for the box office staff who are more appropriately located with the box office at the large theater. A conference room should be sized and located so that it may be used by Cultural Center staff for regular meetings and also as a special projects workroom.

Building Area Requirements:

Table III

ADMINISTRATIVE BUILDING REQUIREMENTS

Executive Director	200
Secretary	120
Reception Area	300
Communication Director	180
Secretary	120
Artist	200
Development Coordinator	180
Comptroller	180
Bookeeper	120
Copy Room	120
Conference Room/Meeting Room	400
Storage	150
Staff Lounge	200
Subtotal:	2,470
Contingency and Layout (10%):	247
Total:	2,717 Square Feet
Use:	2,800 Square Feet

Building Area Requirements

Table III

ART GALLERY BUILDING REQUIREMENTS

1.	Exhibit Galleries	8 @ 2000 ea	
	Gallery		~~10,556~~
	Gallery	1,800	16,000
	Gallery	2,100	
	~~Sculpture Court~~	3,200	
		~~3,456~~	
2.	Lobby/Foyer		
	Lobby		1,744 X 2
	Cloak Room	960 X 2	
	Toilets (Public & Staff)	400 X 2	
		384 X 2	
3.	Special Use Public Areas		
	Lecture Hall		~~3,050~~
	Members Lounge	1,250	
	Gift Shop	384	
	Dining Area	840	
		576	
4.	Work Areas		
	Storage ~~& Conservation~~		~~3,480~~
	Shipping & Receiving	~~1,096~~ 4000	
	~~Docents & Staff Offices~~	~~936~~ 2000	
	~~Kitchen~~	~~384~~	
	~~Library~~	~~288~~	
	~~Directors Suite~~	~~360~~	
		~~416~~	
~~5.~~	~~Circulation & Mechanical (20%)~~	10%	3,000
			~~3,766~~
	Subtotal:		~~22,596~~
	Contingency & Layout (10%):		~~2,260~~ 3000
	Total Art Gallery:		~~24,856~~ 32,744 Square Feet

1,964600

Midtown Cultural District Task Force
Facilities Committee
12 July 1988

Attendees:

Wen-ti Tsen	Asian American Resource Workshop
Peter Harris	Citizen
Jeremy Alliger	Dance Umbrella
James McNeeley	Boston Society of Architects
Skip Warren	North Atlantic Ballet/Boston Dance Alliance
Joseph Levendusky	Alliance of Theatrical Artisans
Janice Fitzgerald	Impulse Dance Company/Boston Dance Alliance
Dona Sommers	StageSource/BRTA
Deborah Wolf	Concert Dance Company

Staff:

Barbara Barros	BRA
Catherine Royce	OAH

This meeting began at the Paramount Theatre. Evan Carzis of Hardy, Holzman Pfieffer, theatre architects for the developer presented the previous model for restoring and retrofitting the theatre into two stages and a rehearsal hall. The Committee and representatives from the developer toured the facility and reiterated the questions that had been raised at the previous meeting.

Following this presentation, the Committee adjourned to ARTS/Boston. The ensuing discussion centered around the Committee's concern that the developer seemed to have made no progress since the previous meeting in addressing any of the issues that the Committee had raised in that last meeting. Various members voiced frustration with what they felt to be the developer's general unresponsiveness. It was determined at that point that it would be necessary for the Committee to be much more specific in its design criteria for creating this theatre.

Committee members reiterated their position that the proposed second smaller stage would not be an acceptable substitute for the 199-seat black box dance space the dance community had listed in the Cultural District Plan. Therefore, they would not become involved in proposing specifications for that space, but would concentrate on the 499-seat formal theatre and the

complimentary rehearsal studio. A small group of Committee members agreed to meet separately to draw up plans that they would then present to the larger Committee.

It was agreed, at that time, also, that Dona would be asked to draft a letter to the developers outlining the areas of concern and voicing the Committee's dissatisfaction with the overall course of discussions.

The next meeting will be held on August 16th and will be devoted to reviewing and finalizing the specifications with the intention of passing this information on to the developer.

July 13, 1988

Mr. Robert E. Moran
Public Facilities Department
26 Court Street
Boston, MA 02108

Dear Mr. Moran:

The Cultural Facilities Committee of the Midtown Cultural District Task Force has had the opportunity to meet with the designated development team for the Paramount Theatre during our last two committee meetings. Representatives of the F. D. Rich Company have presented their proposal to renovate the theatre, creating a 499-seat proscenium dance theatre, and providing the necessary support facilities for such a performance space, and for the creation of an additional small performance space within the complex.

While the committee is still in the process of formulating detailed guidelines for the successful execution of such a proposal, we are in agreement that the F. D. Rich proposal presents a unique opportunity to restore a landmarked theatre to its original beauty, provide the performing arts community with a much-needed state-of-the-art dance facility, and provide the Midtown Cultural District with a magnificent focal point while bringing legitimate evening activity to the area. Coupled with the creation of an additional 499-seat flex-space theatre in the adjacent Commonwealth Center project, lower Washington Street will once again be a lively performing arts boulevard.

The committee's preliminary review of the schematic plan has identified several major areas requiring further study by the development team. Further favorable consideration of the plan is predicated on ~~the~~ solutions to the following areas of concern:

- Expansion of the proscenium opening to a minimum of forty (40') while accommodating landmark and stuctural concerns.
- Expansion of the stage housing to provide adequate stage, wing, and cross-over space.
- A construction schedule insuring that the facility will be brought on-line quickly to alleviate the critical need for an appropriate dance facility.
- Further articulation of the plan, addressing the need for appropriate support facilities, and issues inherent in a mixed use arts facility.

The Cultural Facilities Committee will meet again in early August to formulate in further detail our guidelines for the design and development of a 499-seat dance theatre appropriate to the needs of the community. We will, of course, keep you informed of the recommendations from that meeting. In the interim, I am enclosing a copy of a letter to the F. D. Rich Company outlining the committee's thoughts to date.

We look forward to continued dialogue with the development team, and the opportunity to work together to bring such an exciting cultural addition to the City of Boston. We are confident that the development team is working toward ~~the~~ solutions to the stated concerns, and we encourage every effort to move the project along as quickly as possible.

Thank you for the opportunity to work with you on the planning process for the rehabilitation of the Paramount Theatre.

Sincerely,

Dona Sommers, Chair
Cultural Facilities Committee
Cultural District Task Force

Larry Murray
Chairman
Cultural District Task Force

Encl.

cc: Barbara Barros
Catherine Royce

Midtown Cultural District Task Force
Facilities Committee
16 August 1988

Attendees:

Dona Sommers	StageSource/BRTA
Doris C.J. Chu	Chinese Culture Institute
Ed Williams	Creating-It-Through
Joseph Levendusky	Boston Alliance of Theatrical Artisans
Ann M. Barry	Boston Lyric Opera
Larry Murray	ARTS/Boston
Maure Aronson	Beth Soll & Company/Boston Dance Alliance
Jeremy Alliger	Dance Umbrella
Janice Fitzgerald	Impulse Dance Company/Boston Dance Alliance
Carl Geupel	Campeau Corporation
Robert Brannigan	Brannigan-Lorelli Assoc.
Sarah Magruder	Refugee Arts Group
Judee Shupe	Janelon Assoc.

Staff:

Catherine Royce	OAH

This meeting was devoted to reviewing the specifications for refrofitting the Paramount Theatre as a 499-seat dance theatre and a 250-300 seat performance space the function of which is yet to be determined. Robert Brannigan, whose original specifications were modified during this meeting, was present and worked through the process with the Committee. The resulting document reflected the consensus thinking of all those present. A new set of specifications, reflecting the outcome of this meeting, will pass through a final full-Committee review and will then be made available at the Committee's next meeting on September 20. At that meeting, the specifications for the rehearsals studio and 199-seat dance black box will also be reviewed.

MIDTOWN CULTURAL DISTRICT TASK FORCE

Visual Arts Committee

17 August 1988

Attendees:

Cristina Favretto	Bedrock Cafe
Patrice Macaluso	BVAU/Theater Artisans
Dona Sommers	Stagesource/BRTA
Catherine Hammond	ICA
Leslie Nolen	ICA
Paul Minotto	Kingston Gallery
Marilyn Arsem	Mobius
Ron Rothman	Artists Foundation
Napoleon Jones-Henderson	Artist/RIAADA
Lloyd Held	BVAU
Robbin Peach	F-PAC

City Staff:

Catherine Royce	OAH
Barbara Barros	BRA

Ron Rothman began the meeting by introducing Napoleon Jones-Henderson as the new head of the Visual Arts Committee. Ron explained that in his expanded role as Vice-Chair of the overall Task Force and liaison among its various committees, it was necessary to have someone from the Task Force who could focus entirely on this committee. Two issues were on the agenda for this meeting: Public Art in the District and the survey that the ICA is conducting for the BRA of Boston's visual arts community.

Public Art

Barbara Barros presented an overview of development projects coming up in the Cultural District. Of particular note are two that are coming up quickly: the Commonwealth Center and Campeau projects. The immediacy of these projects brings up overall questions for art in public places in the District. Issues that must be addressed include location, size, and program.

Leslie Nolen, co-author of the BRA/ICA overview report on public art, spoke about that document. She explained that the material was gathered to present case studies from all over the

country of what public art projects can be. This overview raised some curatorial issues for public art in the Cultural District, especially in terms of temporary versus permanent installation.

Subsequent general discussion brought up other issues concerning the selection and placement of public art and the need for a clearly-defined policy.

How to resolve the issue of temporary vs. permanent art?
How to mandate the inclusion of public art?
How to involve artists at the inception of projects so that original artwork is integral to any development in the District?
In reviewing the Public Art section of the Midtown Cultural District Plan, what kinds of changes should be made, if any?
What should the relationship be between the public art plan for the District and the plan that is currently being formulated for the entire city? How can and should the Cultural District's plan reflect the unique nature of the District, as distinct from the rest of the city?

Lloyd Held spoke of a task force he is currently involved in, a joint project of the Boston Society of Architects and the Boston Visual Artists Union. This task force's mandate it to examine the relationship between architects and artists, to rethink when artists (or creative) people enter a project, and develop a policy that reflects the results of that thinking. Models exist in other cities, most notably Atlanta and Corpus Christi, TX, of policies encouraging the involvement of artists and architects conceiving and implementing projects together. Locally, the Economic Development Industrial Corporation is working within such a policy. The point was made that at the very least, the lobbies of all of the new cultural facilities should also serve as galleries to augment the work appearing on the stage.

The Committee asked if the BRA has a written design policy and if it could be made available to them.

Visual Arts Survey

Catherine Hammond spoke about the work she has done thus far on formulating a survey of Boston's visual arts community. In addition to incorporating the suggestions that came from two of the previous Visual Arts Committee meetings, she has spoken with Joan Jeffries at Columbia University, and researchers in San Francisco, and at the BRA and National Endowment for the Arts. She is especially concerned with asking questions so that there is a specific focus to the answers, i.e., to ensure that all respondents are answering the same questions (not subject to broad interpretation).

The goals of the survey are to specify the needs, expectations

and potential contributions of Boston's visual artists to the Midtown Cultural District, and the identify their facilities needs (including public art spaces as facilities).

The survey will go out to two groups: visual arts organizations and individual visual artists. Respondents will be limited to Boston resident artists and groups. It was explained that, politically and to be consistent with the other cultural plans for the District, this decision is necessary. It was also pointed out that in Boston, alone, there are 7,000 individual visual artists, which is already too large a pool to survey. Catherine Hammond explained that to be effective, the survey should be sent to no more than 2,000 - 3,000 respondents.

In addition, she pointed out that the survey must be further refined before going out and to that end, a special survey focus group was formed comprised of Lloyd Held and Cristina Favretta. They will review the current document and make suggestions. Once their sentiments are recorded, the survey will go out to the larger Visual Arts Committee for comment. Once this period of comment is complete, the survey will be mailed out. It is important that the survey have a specific intent. It should not simply be a general survey of the visual arts community. To that end, Catherine Hammond is concerned that she fully understand what questions the Committee wishes to have answered. Is it appropriate, for example, that this survey respond to the issue of displacement and the sentiments of non-Boston resident artists? Should a list of options be presented that invites respondents to rank their answers in priority order?

It was agreed that for the purposes of this survey, Boston resident artists should be considered first.

<u>The next meeting date has been changed to September 21st, 4pm to 6pm at the Artists Foundation.</u>

DRAFT

PROGRAMMING POLICY FOR FACILITIES IN THE MIDTOWN CULTURAL DISTRICT

In order to prepare by-laws for the creation of the Trust, certain programming policies must be outlined. It is the function of by-laws to act as the general governing precepts of an organization. Thus, the by-laws in this instance would indicate policy guidelines to guide decision-making, but not attempt to make specific decisions. Guided by the stated policies, the Trust would be empowered to call together particular groups of individuals (especially artists) to make specific decisions.

Thus, our goal is to formulate a policy statement that accurately reflects the committee's general understanding about the kinds of considerations it wishes the Trust to employ in making programming decisions for the various theatres and galleries under its auspices in the Cultural District.

The wording that has been proposed thus far:

Use of the theatres and galleries in the Midtown Cultural District shall be programmed according to a policy which views groups by to the following criteria: 1) ability to complete the project, financially, administratively and technically; 2) quality of work relative to the field within a given discipline; and 3) how the proposed program balances with the overall programming for that particular facility and for the District at large. The actual programming decisions will be made by a Curatorial Board which will be replaced annually. Request for consideration will be by application. The Curatorial Board will make programming decisions concerning long-term planning The Trust staff will implement the decisions of the Curatorial Board.

Additionally, a list of concerns might be appended to this statement which, while not legally binding as a part of the by-laws, would service as an official communication from this Committee to the Trust that in the area of programming, the Committee has the following concerns which must be addressed:

What, if any, instructions should the Curatorial Board receive concerning the thorny issue of quality?

What makes up a balance of programming?

Racial/ethnic diversity
Emerging artists
Resident groups
Touring groups
Non-profits
Existing groups

Diversity of sub-disciplines
Homeless groups
Expanding groups
Small groups
Large groups
Risk-taking
Main streamy

OFFICE OF THE ARTS AND HUMANITIES

BOSTON ART COMMISSION

Boston City Hall — Room 803
Boston, Massachusetts 02201
617-725-3245

RAYMOND L. FLYNN
MAYOR

BRUCE P. ROSSLEY
COMMISSIONER

To: Warren Smith, Boston Bank of Commerce
Fr: Catherine Royce
Re: Focus Group Meetings, August 18 and 19
Da: 24 August 1988

Welcome back, Mr. Smith. You mission, should you decide to accept it, (and during your vacation you have not thought better of it), is to continue meeting with the Trust Committee for the Midtown Cultural District Task Force. I'm sure your brain is much too refreshed from you vacation, so I will refresh it further by offering these summaries of our meetings with the focus groups last week.

Program

Maure Aaronson, Boston Dance Alliance
Jeremy Alliger, Dance Umbrella
Joe Levendusky, Alliance Theatrical Artisans

This meeting brought up the basic and on-going debate that has exsited for quite a while in the dance community. The Dance Umbrella feels it has a right to expect and an organizational need to demand a long-term guarantee of at least 20 weeks per year in the new dance theatre. The dance community's consistent response has been that if the Dance Umbrella receives guarantees, so should each resident dance company. You pointed out that the Cultural District is, first and foremost, to serve Boston's resident artists. Dance Umbrella, as an arts organization, presents primarily out-of-town dance companies. There are many reasons for this -- most of which have to do with funding. It is an issue that is most appropriately resolved within the dance community and Maure suggested that the next meeting of the Dance Alliance be devoted to resolving the issue and returning the resolution to the programming focus group.

Another issue raised in this meeting was the absense of representatives from any of the other performing arts disciplines except dance. Before the group is brought together as a whole again, an effort will be made to call focus group meetings for the music and theater communities, either separately or together. That is the next assignment for this focus group.

Financial

Dick Concannon, Charles Playhouse
David Mauriello, playwright

We explained how the zoning works in terms of guaranteeing long-term funding for the Trust. The zoning formula meeting, scheduled for August 26th, at the BRA should provide some answers to the questions surrounding how the developer formula for the creation of cultural facilities works in the proposed zoning. If people have questions, this is the forum in which to bring them up.

We then described our CEO's luncheon and the follow-up we expect to do as a result. Dick was especially concerned that the development of the Business Committee for the Cultural District be done only at the highest level. He seemed pleased at the progress so far and offered to help whenever possible. He told us that Emerson has approached Smoki and him to orchestrate a special event to mark the re-opening of the Majestic Theatre and the first new facility of the Cultural District. He is hoping this can be a gala event for the District, and while it might not raise much money, would provide very good public relations. I told him that Joseph Burnieika, Jr., President of Arnold Public Relations, has offered to do promotion for the District pro bono and we might ask him to join us on the Majestic project.

Dick also reiterated his feeling that in negotiating with developers, the creation of facilities was the first priority. In the event that, as a result of the formula in the zoning, developers may offer the option of cash instead of facilities, the cash alternative should only be entertained if all requirements for the building of cultural facilities had already been met.

The next step for this group is to attend the formula meeting on August 26th and to stand ready to respond once the Business Committee has been established.

Organization

Buzz Constable, A.W. Perry
Jeffrey Hurwit, Attorney
Carlton Sagara, Asian-American Resource Workshop
Doris Chu, Chinese Culture Institute
Galen Gilbert, Attorney

Jeff Hurwit is a attorney who has done a considerable amount of work on the creation of trusts. He has come to a number of Task Force Trust meetings and, on the basis of that, has drawn up an outline of what this new organization should look like.

Of primary importance is that we should not be referring to the operating entity as a "trust". The "trust" is the funding source for the organization, but it does not operate facilities. He proposed the term "partnership" to define the operating entity itself. Jeff went through his outline and has offered to summarize it in writing for the group. Basically, he proposed an organization which can accept funding from any source including the Trust. And the organization (partnership) and the Trust should have a consistent mission statement and the same board of directors.

Legal documents that will be needed will include articles of incorporation for the Partnership, a trust document for the Trust, and by-laws for the Partnership, amendable by a 2/3 vote. He proposed that the board be made up of not more than 13 individuals divided equally among voting and non-voting ex officio (elected and appointed municipal officials), non-municipal (head of non-Cultural District major cultural institution, head of major educational institution, etc.), artists (elected by Artists Advisory Committee) and experts (community, funding, incorporators, legal, accounting, etc.) Directors should serve 3-year terms with specific provisions for successive terms.

Jeff then indicated that he could provide us with the summary of his work pro bono, but, as this is his business, did not feel he could do the actual incorporation work for free. This raises several sticky issues for the Task Force. Currently, no member of the Task Force receives any remuneration for services. In fact, it might be seen as a conflict of interest for any one member to be hired from within to serve the needs of the Task Force. A decision has to be made by the Task Force as to whether it wishes to or feels the need to pay for services at this time, or would prefer to seek out pro bono assistance. Such assistance has been offered by several local attorneys including Galen Gilbert and Dennis Quilty, both of whom sit on the Task Force. Jeff has put a considerable amount of time into this project already for, I think, two reasons: he is genuinely interested in the project and he feels himself eminently qualified to do the work. I have no way of attesting to the latter, but his enthusiasm is certainly evident. We should probably have further discussions about how best to resolve this.

The next step for this group seems to be to resolve the legal issues. It is clear that we are ready to formulate a draft Partnership document which can be shared with the larger Trust Committee. The unresolved issue is who will draft the document and what will that person's relationship to the Task Force be. There was a sense of urgency about resolving this quickly. It seems important to the Committee that the operating entity be identified and established as soon as possible. As the zoning clearly refers to this organization, it is important that the organization be in place at the time the zoning is adopted

OFFICE OF THE ARTS AND HUMANITIES

BOSTON ART COMMISSION

Boston City Hall — Room 803
Boston, Massachusetts 02201
617-725-3245

RAYMOND L. FLYNN
MAYOR

BRUCE P. ROSSLEY
COMMISSIONER

To: Warren Smith, Trust and Funding Committee
Fr: Catherine Royce
Re: Organizational Focus Group Meeting - 25 August 1988
Da: 25 August 1988

In my last memo to you, I neglected to include, in the "Organization" section the specific next steps that group has envisioned. They include reviewing and expanding on the scoping document that I compiled as a "blown-up" version of the Trust's mission statement, expanding on the incorporation documents Jeff Hurwit has been working on, and coming up with a report to the larger Trust and Funding Committee.

We met today at A.W. Perry's offices (Buzz Constable, Jeff, Doris Chu and moi) to work on the scoping document. Buzz has spent quite a bit of time thinking through the administrative implications of the mission statement. I have asked him for copies of his notes, but his comments and those of Jeff and Doris centered around several issues: the implications of the Partnership as a developer of property, the intended local, regional, national, and international impact of the District, and additional details about the education component.

We then looked quickly at the follow-up document from Jeff's presentation from the last meeting. I am enclosing this for your review.

The next meeting will be on September 9th at 11am. I hope this is acceptable with your schedule.

The agenda will be as follows:

Review Partnership's legal structure -- Jeff's document
Further refine scoping document -- my document
Discuss strategy for implement formation of Partnership Board of Directors -- possibly working through the CAC
Outline report to larger Trust and Funding Committee

In view of the size of this agenda, I suspect a one hour meeting will not be possible. I did try to keep this meeting out of your first week back at work, but with the next general Trust and Funding meeting scheduled for the subsequent Tuesday, this was the best I could do. I have been speaking with Jarret Algere in your office this week to try to set up this meeting.

M E M O R A N D U M

To: The Midtown Cultural District Task Force

From: Jeffrey M. Hurwit

Date: August 25, 1988

Re: Proposed Cultural District Partnership and Endowment: Legal and Organizational Structure

- -

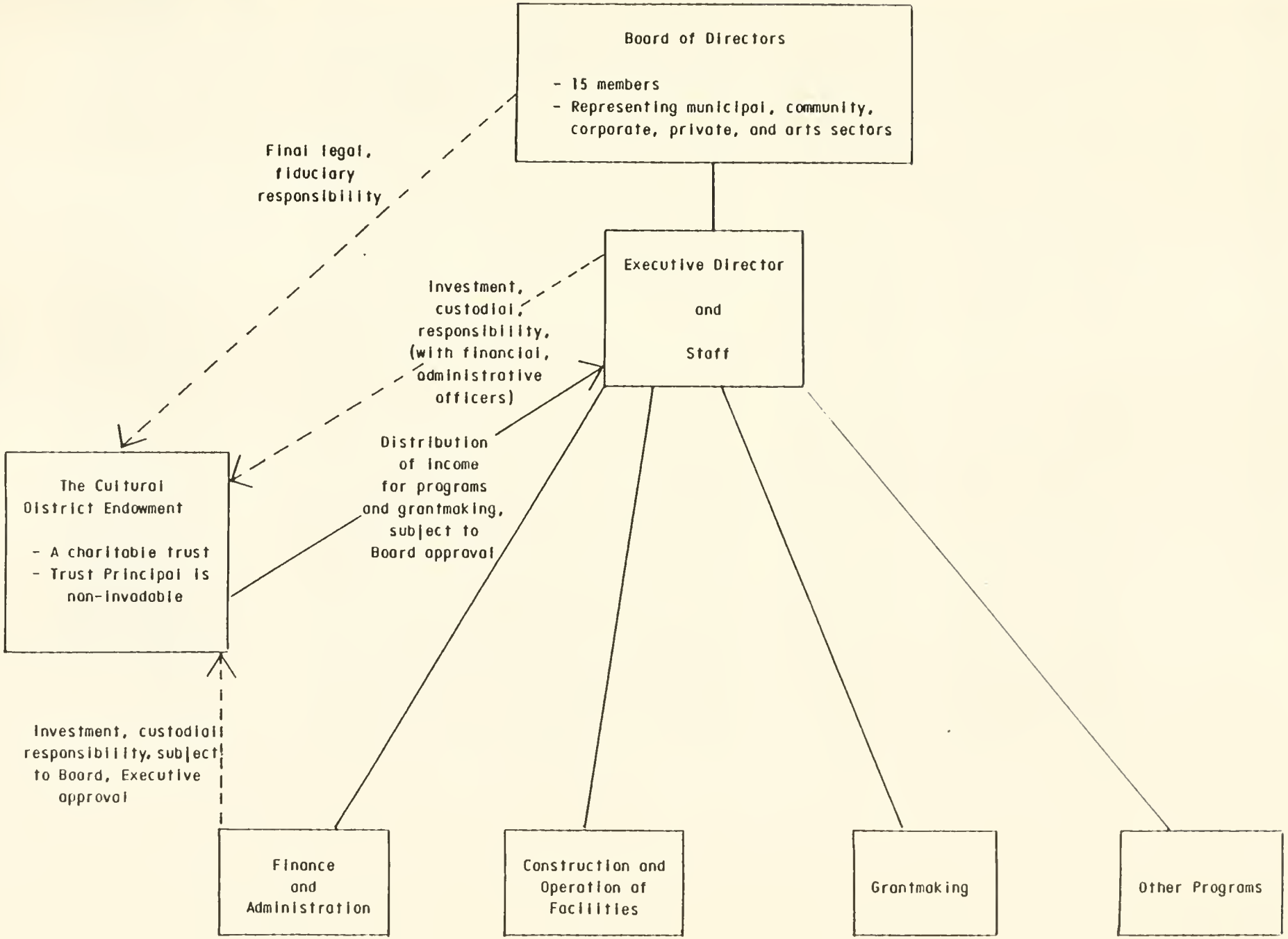
This memorandum proposes the creation of a public-private partnership, in the form of an endowed tax-exempt nonprofit corporation, as the vehicle to implement the Midtown Cultural District plan. The corporation, tentatively called the Cultural District Partnership, Inc. (hereafter "the Partnership") would manage and operate a charitable trust called the Cultural District Endowment (hereafter "the Endowment").

The Board of Directors of the Partnership would be the trustees of the Endowment, with the legal and fiduciary rights and responsibilities normally accorded to trustees of charitable trusts. Income form the Endowment would be used by the Partnership for its programs and grantmaking activities. In structure, the Endowment would be similar to endowments maintained by universities.

The Articles of Organization of the Partnership would set forth the general purposes of the Partnership. The By-laws of the Partnership and the trust document establishing the Endowment would contain the substantive provisions regarding organizational and board structure, and include the salient features of the Midtown Cultural District Plan, the Business Plan, Catherine Royce's Scoping Document, and further input from the Task Force.

The attached flow chart sets forth the general organizational structure. Following the flow chart are discussions relating to the reasons for proposing this form of organization; the composition of the Board of Directors; and the nature of the trust document.

A public-private partnership in the form of a 501(c)(3) tax-exempt nonprofit corporation


Board of Directors
- 15 members
- Representing municipal, community, corporate, private, and arts sectors
Final legal, fiduciary responsibility
Executive Director and Staff
Investment, custodial, responsibility, (with financial, administrative officers)
Distribution of income for programs and grantmaking, subject to Board approval
The Cultural District Endowment
- A charitable trust
- Trust Principal is non-invadable
Investment, custodial responsibility, subject to Board, Executive approval
Finance and Administration
Construction and Operation of Facilities
Grantmaking
Other Programs

Reasons for Proposing This Form of Organization

1. Legal clarity.

2. Administrative ease and practicality.

3. Flexibility of programs and activities is permitted while continuity of purpose is retained. Under the proposed legal entity, new programs, business ventures and/or for-profit subsidiaries could be created with minimum disruption to on-going activities. Since the Endowment is intended to be permanent, we should at this early stage provide for an organization that is appropriately responsive to future economic conditions and new forms of artistic endeavor.

4. As a separately incorporated organization, the Partnership is somewhat removed from burdensome municipal processes and political considerations yet, by virtue of its board structure and other safeguards that may be included in the governing documents, it remains responsive and accountable to the public.

5. Most important to the success of the enterprise is its design as a true public-private partnership. Many forms of organizations would likely contribute to the arts in Boston. However, the key to creating a $30 million as opposed to $3 million organization, one that creates major new funds rather than merely re-allocates existing cultural resources, is the Partnership's establishment as a joint municipal, corporate, community, and individual effort. In financial terms, the organization would have the potential to maximize revenue (to the extent of 5-10 times developer contributions) through continuous leveraging, matching and challenge grants, and sustained public interest. Conversely, the potential of an organization lacking either the public or private component would be greatly diminished. For instance, creating the Endowment wholly as an arm of the municipality would discourage corporate and individual contributions and interest and, for reasons relating in part to tax law, effectively exclude foundations and the philanthropic sector from participation.

The Board of Directors

In order to achieve a true public-private partnership, I propose a 15-member Board of Directors, formed through a combination of the three primary methods of board selection: ex officio designation, election by membership, and nomination by the existing Board. The combination of methods, in the proportions indicated, assures public

representation and accountability, yet provides for the management expertise and fundraising capabilities necessary to effectively govern an organization of such size and importance.

The board would be constituted as follows:

A. Ex officio (5 members)

1. Municipal Officials
possibly including:
   a. President of the City Council
   b. Commissioner of the Office of Arts and Humanities
   c. Director of the Boston Redevelopment Authority

2. Cultural, Educational Leaders
possibly including:
   a. BSO, MFA, or other cultural institution directors
   b. Northeastern, UMass Boston, or other educational institution presidents

Note that the above-named organizations are not located in the Cultural District. To avoid conflicts of interest, it is probably best to exclude from representation on the Board any organization eligible to receive Partnership funding.

To ensure a greater variety of ex officio representation on the board, without increasing the size of the board, and to prevent unhealthy alliances between directors, a system of rotating ex officio appointments might be considered. For instance, as many as 10 ex officio appointees could be named in the By-laws. However, only 4-5 would serve as directors at any given time. With the termination of one director's official position, a new director, named by virtue of holding a different official position, would be appointed. This method also prevents the problem of ex officio appointees who do not wish to serve, or who attempt to name a designee instead.

B. Elected by Advisory Committee (3 members)

An Advisory Committee, consisting of representatives of the arts community, Chinatown, and others affected by the Partnership, would elect whoever they believe to best represent their interests to the Board. This form of selection is similar to election by an organization's membership. The composition and responsibilities of such an Advisory Committee is a matter normally included in the By-laws, although it is not covered in this memo.

C. Nomination and Election by the Board (7 members)

This is the most common method of nonprofit board selection. A nominating committee, comprised of and elected by the full Board, seeks out, interviews, and nominates individuals according to the organization's particular needs. Business leaders, fundraisers, arts managers, financial and legal specialists, developers, grantmakers, and other community leaders are among those that would be considered. The Board as a whole votes whether to appoint the nominees. The nominating committee should consist of at least one and probably two of the directors elected by the Advisory Committee.

The term of non-ex officio directors could be set at three years, on a staggered basis, with a four consecutive term maximum. After a two year hiatus, directors who serve four consecutive terms could be re-elected.

The Endowment and Enabling Trust Document

Under the proposed organizational structure, i.e., an endowed nonprofit organization, the Endowment would take the legal form of a charitable trust, as set forth in a trust document. Generally, charitable trust documents contain language relating to three major substantive areas: the Board, the source of the trust corpus, and the trust purposes. An outline of a model charitable trust document is attached. In this case, the trustees of the Endowment would be the Board members of the Partnership; the Endowment would derive revenue from any source available to the Partnership; and its income would be utilized for purposes consistent with those of the Partnership.

As an initial step in drafting the trust document, it would be advisable to include the following clauses, or similar wording, in the document:

1. In the introduction:

"WHEREAS, the City of Boston and the Boston Redevelopment Authority have engaged in a four-year multi-faceted process involving a wide array of public and community groups to determine how best to revitalize the Cultural District, and

WHEREAS, a comprehensive Zoning Ordinance, reflecting the results of the four year process, has been drafted as Article 38 of the City of Boston Zoning Code, and

WHEREAS, Article 38 provides for (or: envisions/ anticipates) the dedication of substantial funds to

a Midtown Cultural District charitable trust;

NOW, THEREFORE, on this_____day of_____, 1988 is established a charitable trust subject to the following provisions:"

2. In the section regarding trust purposes:

"Income may be expended for all purposes consistent with those set forth in the By-laws of the Partnership," (possibly: "incorporated by reference herein") "provided however:

a. Principal may not be invaded;
b. Such purposes shall be consistent with the provisions of Internal Revenue Code of 1986 or any similar provisions of subsequent Acts, etc;
c. Funds may not be expended for administrative costs of the Partnership;" (this clause may not be desirable)
d. Any other restrictions the Task Force deems advisable.

3. In the sections regarding trustees:

a. "The Trustees of this Trust shall be the Board of Directors of the Partnership, as set forth in the By-laws of the Partnership;"
b. Boilerplate as to the powers of the trustees: receive property, invest, sell, lease, transfer property, execute deeds, employ staff, borrow funds, manage real estate, make distributions, etc. and "to exercise all powers authorized by common law, statute or other provisions in this Trust."

August 19, 1988
Jeffrey M. Hurwit
Midtown Cultural District
Task Force
Organization and Management
Focus Group

CHARITABLE TRUST OUTLINE

ARTICLE I TITLE AND ADDRESS

ARTICLE II PURPOSE

ARTICLE III BOARD OF TRUSTEES AND STAFF

- Section 3.1 Composition
- Section 3.2 Term of Office
- Section 3.3 Trustee Resignation
- Section 3.4 Managing Trustee
- Section 3.5 Secretary and Staff

ARTICLE IV DISTRIBUTIONS AND USE OF PRINCIPAL AND INCOME

- Section 4.1 Distributions and Undistributed Net Income
- Section 4.2 Method of Distribution
- Section 4.3 Use of Distributions
- Section 4.4 Limitation

Must also include Composition, terms Duties, powers et of Board of Advis

ARTICLE V DUTIES OF THE BOARD OF TRUSTEES

ARTICLE VI POWERS OF THE BOARD OF TRUSTEES

ARTICLE VII OPERATION OF THE BOARD OF TRUSTEES

- Section 7.1 Meetings
- Section 7.2 Quorum
- Section 7.3 Votes and Action by Written Consent
- Section 7.4 Rules and Regulations

ARTICLE VIII ACCOUNTS

ARTICLE IX AMENDMENT

ARTICLE X DISSOLUTION

ARTICLE XI MISCELLANEOUS

- Section 11.1 Titles and Subtitles
- Section 11.2 Massachusetts Law

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DATE: August 26, 1988

TO: Midtown Cultural District Task Force Members

FROM: Catherine Hammond

RE: Visual Arts Survey

In order to assess the needs and potential use of Midtown Cultural District visual arts facilities and activities, the Visual Arts Subcommittee will be surveying Boston organizations and artists in September. Enclosed are initial drafts of these surveys for your review. I welcome any comments or suggestions. Please call or send them to me by September ~~15~~ 20 at the latest.

We will be using the Artists Foundation's mailing list to reach individual artists residing in Boston. Attached is a list of the visual arts organizations in Boston we have thus far identified to be surveyed. If you know of additional organizations we should contact, please send me their name, address, and the name of a contact person.

Thanks for your assistance!

Modern Theatre:

Original Use:	Movie theatre, 900 seats, inserted into rug warehouse
Current Use:	Pushcart storage in theatre. Upper floors vacant.
Proposed Use:	Proposed for renovation into 400-600 seat concert hall. Excellent acoustics. Seats too small for current bodies. Stage too small for drama or dance. No wings. Would make an excellent concert shell. Stage could be built out into house to increase performance area as needed. Upper floors in disrepair. Could be used for office space for non-profits, or market-rate office space to support building's activities. Not suitable for rehearsal studios because of interior supports.
Current Owner:	A.S. Levin
Proposed Owner:	Cultural District Trust

Opera House:

Original Use:	Movie/vaudeville house, 2,300 seats
Current Use:	Home of Opera Company of Boston. Occasionally used by outside producers.
Proposed Use:	Continued use as opera house, plus other large-scale productions. (Installation of small, black box theatre on-stage when larger theatre not in use.) Stage and lobby too small for large-scale opera production. Extending stage and lobby under discussion. House too large for the majority of local performing arts groups.
Current Owner:	Opera Company of Boston
Proposed Owner:	City of Boston. Opera Company would be primary tenant but would not administer the building. A cultural non-profit agency would oversee booking and managing the building.

State Theatre:

Original Use:	Movie/vaudeville house, approximately 700 seats
Current Use:	Vacant
Proposed Use:	Not enough is known about this building to determine its potential use. The stage appears too small for either the proposed drama or dance theatres. The house appears too large. If the building is indeed structurally sound, an investigation into its potential use would have to be completed. Demolish existing theatre and replace with new smaller theater within Parcel 30 development.
Current Owner:	F.D. Rich
Proposed Owner:	Cultural District Trust, outright, or under long-term lease (99 years) with owner.

Essex Theatre:

Original Use:	Movie/vaudeville house, 3,000 seats
Current Use:	Vacant, divided between edge of balcony and back wall of stage house by thick concrete slab (not structurally sound), balcony seats have been removed. Lower level divided into twin-cinema, no longer active.
Proposed Use:	Lower level theatre has been cut up, stage destroyed. Upper level is large open space, could potentially be used as 300-seat theatre with open performance space in front of existing proscenium arch if the concrete slab could be made structurally sound and access problems could be mitigated (elevator would have to be installed). Most interior architectural detail has been destroyed. Demolish existing interior and create two new black box theaters within portion of space, balance of space could be reused for office and retail.
Current Owner:	Amerimar Realty
Proposed Owner:	Cultural District Trust under a long-term (99-year) lease with owner.

Liberty Tree Building:

Original Use:	Meeting hall/ground floor retail
Current Use:	Vacant and in bad repair
Proposed Use:	Mixed-use, rehearsal hall upstairs (wooden floors, large windows, and few interior supports make this an ideal use). Lower floors could be used for retail and/or office space at either market rate to support other activities in the building or affordable rate to accommodate the needs of Chinatown merchants.
Current Owner:	Kevin Fitzgerald
Proposed Owner:	Cultural District Trust

Publix/Gaiety Theatre:

Original Use:	Movie/vaudeville house, number of seats unknown
Current Use:	Warehouse
Proposed Use:	Not enough is known about the potential use of this building to determine its potential. All but second balcony seats have been removed. Entire interior has been white washed. Large hole in ceiling is allowing rain water to destroy plasterwork on proscenium at stage right. Stage and wings are small. House is very large (probably held over 1,000 seats). Too large for local companies, but might be good for Asian arts center. Not enough is known about the requirements for this arts center to be certain.
Current Owner:	Stuart Pratt
Proposed Owner:	Cultural District Trust

Pagoda Theatre:

Nothing is known about this theatre at this time. It is in active use for Chinese movies and is not being considered for non-profit cultural use.

Pilgrim Theatre:

Original Use:	Movie/vaudeville house, 1,000+ seats
Current Use:	Adult movie house, redevelopment proposal is anticipated
Proposed Use:	Same or reuse or replacement for Asian art center if Publix is not possible. The house and stage size are unsuitable for use by other local arts groups.
Current Owner:	Kevin Fitzgerald
Proposed Owner:	Same or Cultural District Trust if use changes.

Majestic Theatre:

Original Use:	Vaudeville, 1,100 seats
Current Use:	Under renovation
Proposed Use:	Renovate into active live theatre to make homes for Emerson College Graduate Degree Program, National Actors Enclave, Dance Umbrella, Handel and Hayden Society and Boston Lyric Opera.
Current Owner:	Emerson College
Proposed Owner:	Emerson College

Steinert Hall:

Original Use:	Concert hall, 500 densely packed seats
Current Use:	Vacant and in disrepair
Proposed Use:	Restore to use as concert hall of 250 seats to suit the needs of the local music community
Current Owner:	Paul and Jerome Murphy
Proposed Owner:	Cultural District Trust under long-term lease (99-year) with owners, or by contract with current owners.

Hayden Building:

Original Use:	Office building (?)
Current Use:	Vacant and in serious disrepair
Proposed Use:	Offices for cultural non-profits on upper floors. Market- or affordable-rate retail on ground floor.
Current Owner:	Stuart Pratt
Proposed Owner:	Cultural District Trust

StageSource
New England's Theatre Resource Center

TO: TED CHANDLER, BRA

FROM: DONA SOMMERS

RE: CULTURAL FACILITIES COMMITTTEE (MCDTF) ZONING REVIEW MEETING, OCT. 5,1988

DATE: OCTOBER 14, 1988

Thank you for your confirmation that you will be able to attend a portion of the next Cultural Facilities Meeting to discuss zoning issues with our committee. In preparation for that meeting, I have summarized below the comments/questions of the Cultural Facilities Focus Group which met last week to review the zoning document.

Executive Summary Pg. 2: The committee would like to add references to restoration of existing theatres to all references to building or construction of a theatre as a means to qualify for density bonus and/or mitigate negative impacts.

Section 38-2: The committee agrees with the recommendation of the Trust & Funding Committee that reference to public participation necessary to "add or amend" the MCD Plan should be added. We realize there are some issues of potential court challenge here. The committee feels, however, that this is a crucial issue and that we should continue to work toward an appropriate solution. Suggestion: add language which would require any proposed additions or amendents to the MCD Plan be brought before a community review panel, that any such review panel include representation from the Trust, and that such a panel would issue a policy statement regarding the proposed additions or amendments only after a public review period.

Section 38-5 (5)(b): The committee...

A. Questioned the rationale for the difference between Incentive FAR for provision of housing (2), and construction of a theatre or other cultural facility (1).

B. Would like to add references to substantial restoration of an existing theatre as a means to qualify for Incentive FAR.

C. Would like to change (ii) to read, "the Proposed Project provides for construction of sufficient facilities to support theatre operation, such as administrative offices, rehearsal/studio space, dressing room/green room space, and storage space as identified in the MCD Plan"

D. Would like to insert between the current (ii) and (iii) "the Proposed Project provides for a fully equipped cultural facility commensurate with its anticipated use as identified in the MCD Plan"

P.O. Box 72 Essex Station Boston, MA 02112 (617) 423-2475

E. Would like to change (iii) to read, "...which plan includes evidence of a long-term commitment, such as a lease or other legal commitment from a prospective non-profit theatre or facility operator"

F. Would like to discuss and clarify how developer contributions to the Trust will be encouraged, calculated etc.

Section 38-6(1)(h): The committee would like to expand the language here. Suggestion: "to protect and rehabilitate Boston's historic entertainment center as its cultural district and to realize the fresh vision of an area that is not just a geographically contained quarter but a growing, vibrant public arts district which will become the region's center for culture. "

Section 38-7 (1): The committee...

A. Would like to change (b) to read, "the development plan provides for construction of sufficient facilities to support theatre operations, such as administrative offices, rehearsal/studio space, dressing room/green room space, and storage space as identified in the MCD Plan"

B. Would like to insert between the current (b) and (c) "the development plan provides for a fully equipped cultural facility commensurate with its anticipated use as identified in the MCD Plan"

C. Would like to change (c) to read, "...which plan includes evidence of a long-term commitment, such as a lease or other legal commitment from a prospective non-profit theatre or facility operator"

Table B: The committee would like to clarify what qualifies an existing theatre for inclusion on this list.

Section 38-7 : The committee would like to change (3)(a) to read, "major interior structural changes for the purpose of improving the theatre's design and its viability for theatre use, including an equipment level commensurate with its anticipated use as identified in the MCD Plan."

Section 38-11: The committee

A. Would like to change (2)(b) to read, "any Proposed Project on the lot containing a portion or all of the former site of the theatre must replace that theatre with a new theatre of a size and type which is appropriate, under the circumstances pertaining at the time of the building permit application, to achieve the balance of cultural facilities responsive to the needs of the Midtown Cultural District, as identified in the Midtown Cultural District Plan. Such facility must equal at least twenty-five percent (25%), but is not required to exceed one hundred percent (100%)..."

B. Would like to add, "The facility provides for construction of sufficient facilities to support theatre operations, such as administrative offices, rehearsal/studio space, dressing room/green room space, and storage space as identified in the MCD Plan"

C. Would like to add, "The facility provides for a fully equipped cultural facility commensurate with its anticipated use as identified in the MCD Plan"

Table E: Will this listing be changing?

Appendix B (2): The committee would like to add the sentence, "This list is intended to be illustrative of Cultural Uses and not exclusive."

If you should have any questions before the meeting, please feel free to contact me at 423-2475.

cc: Catherine Royce, OAH
Bruce Rossley, OAH
Barbara Barros, BRA
Stephen Coyle, BRA
Larry Murray, MCDTF
Ron Rothman, MCDTF
Judee Shupe, MCDTF
Warren Smith, MDCTF

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October 18, 1988

Dear Visual Arts Committee Member:

Enclosed is what I hope will be the "almost final" draft of the surveys to arts organizations and artists. I've tried to put a different twist to this version, and hope it comes closer to what we are all trying to accomplish.

If you have any comments, criticisms, or helpful suggestions, please contact me before the Committee meeting on October 24, or come to the meeting to discuss the survey in person.

Since our schedules are all overbooked, if it is easier to reach me at home in the evenings or over the weekend, feel free to call me at 868-1255

Thanks for your help!

Sincerely,

Catherine Hammond

Catherine Hammond

THE MIDTOWN CULTURAL DISTRICT

The visual arts will have an important presence in the Midtown Cultural District, with galleries, art exhibition space, museums and revolving temporary art installations in public spaces, etc. Possible new visual arts facilities include a satellite museum, membership galleries, commercial galleries, a theater for performance art, a non-profit experimental film/video cinema with screening room, and other facilities as identified by the Midtown Cultural District citizens task force.

This study assumes that these facilities will be used by non-profit and commercial arts organizations, independent artists, and community organizations. It is assumed that these facilities will have a variable-rate rent structure (reduced rates for non-profit, and standard rates for commercial users), and subsidization for some users may also be included. Participating organizations will operate independently, or in some cases, may be presented or programmed by the Midtown Cultural District Trust, a separate non-profit entity created to operate and manage arts facilities.

In addition to organizations using Midtown Cultural District facilities, individual artists may be able to use space, either collectively or as individuals . They would be able to participate in activities that would invigorate the District.

The following questionnaire will help determine the kinds of potential tenants and potential uses by visual arts organizations. This information will be used by planners responsible for the development in the Midtown Cultural District.

Not all questions may apply to you . Please answer where appropriate.

YOUR IDEAS ABOUT THE MIDTOWN CULTURAL DISTRICT:

1. The following are some of the ideas for incorporating the **visual arts** in the Midtown Cultural District. How important to you are they to you?
   Please rank. (1 = Very Important 5 = Not Important)

   1 2 3 4 5 Public art installations (both temporary and permanent)

   1 2 3 4 5 Sidewalk exhibits/sales

   1 2 3 4 5 Outreach to city neighborhoods and ethnic communities

   1 2 3 4 5 Presence of "major", large visual arts institutions

   1 2 3 4 5 Display windows for art (in theater lobbies and along sidewalks)

   1 2 3 4 5 Arts festivals/exhibits

   1 2 3 4 5 Galleries (both non-profit and commercial)

   1 2 3 4 5 Spaces for performance artists

   1 2 3 4 5 Multicultural Programming

   1 2 3 4 5 Architectural ornamentation as art (murals, doors, ticket booths, etc.)

   1 2 3 4 5 Street furnishings as art (street lamps, sidewalks, benches, etc.)

   1 2 3 4 5 Other:_____(describe)

2. What would the ideal mix of temporary and permanent art installations in the area?

   temporary _____% permanent _____%

3. Would you prefer non-juried or juried arts festivals/exhibits or a percentage of both?

   non-juried _____% juried _____%

4. What mix of non-profit galleries and commercial galleries would be ideal?

   non-profit _____% commercial _____%

5. If display windows were available, would you like to see these windows available to artists on a juried basis, non-juried basis, or rentable by artists? Please indicate the percentage of each.

   juried _____% non-juried _____% rentable _____%

6. The following are some of the ideas for including visual **artists** in the Midtown Cultural District.
   Please rank them on a scale of importance (1 = Very Important 5 = Not Important)

   1 2 3 4 5 Artists included in the selection process for art in the District
   1..2..3..4..5 Public arts education activities
   1..2..3..4..5 Live/work space for artists
   1..2..3..4..5 Artists in residency programs
   1..2..3..4..5 Artists included in the architectural design process for the District
   1..2..3..4..5 Clubs run and programmed by artists
   1 2 3 4 5 Other _____(describe)

7. What are your hopes for the Midtown Cultural District? (*You may want to answer the rest of the questionnaire and then return to this and the next two questions. If you need more space, please attach additional pages.*)

8. What are your fears regarding the Midtown Cultural District?

9. What could artists offer the Midtown Cultural District?

YOUR POSSIBLE USE OF THE MIDTOWN CULTURAL DISTRICT

10. If a pool of services and/or equipment were made available by the Cultural District Trust for use by non-profits and individuals, what services you would **want** and what would you be willing to **pay** a reasonable fee for?
Please rank (1 = Highly Desirable 5 = Not Important)

		Would Pay fee:	
1 2 3 4 5	Advertising and promotion	___Yes	___No
1 2 3 4 5	Box office	___Yes	___No
1 2 3 4 5	Installation crew	___Yes	___No
1 2 3 4 5	Basic lighting, sound equipment	___Yes	___No
1 2 3 4 5	Maintenance crew	___Yes	___No
1 2 3 4 5	Accounting/legal services	___Yes	___No
1 2 3 4 5	Secretarial/Answering service	___Yes	___No
1 2 3 4 5	Security	___Yes	___No
1 2 3 4 5	Insurance	___Yes	___No
1 2 3 4 5	Other_____	___Yes	___No

11. If space were available, how would you probably use gallery or performance space in the Midtown Cultural District?

____ (a) As part of a collective or group process

____ (b) As an independent entrepreneur

____ (c) Presented by a host gallery/organization

____ (d) Not at all

12. Ideally, how would you like to be able to use space and/or programs in the Midtown Cultural District?

13. To provide for maximum success for your type of activity, what kind of space do you need? If you had access to **ideal space**, what would it be? Please be as **specific** about the following technical data as possible. Be **realistic** about your requirements as they actually fit your projected needs.

Type of Space	**Amount/Sq.Ft.**	**Description**
Office space	_____	
Fixed-wall exhibition space	_____	
Flexible exhibition space	_____	
Wall space--running feet	_____	
Storage space	_____	
Performance space	_____	
Meeting space (auditorium, classrooms, etc.)	_____	
Studio space	_____	
Dressing room space	_____	
Other_____(describe)		
_____	_____	

Ceiling Height _____

Type of lighting _____

Type of flooring _____

If you have weight-bearing requirements, what are they? _____

Type of walls _____

Hanging systems

Nails allowed in walls? ___Yes ___No

Railing or molding hanging? ___Yes ___No

Directly from ceiling ___Yes ___No

What audio/visual equipment would you use?_____

Would you move heavy equipment in and out? ___Yes ___No

Other needs/wishes?_____

14.. How much could you realistically pay **per month to rent** your ideal space (as described above)? $_____

15. How much could you realistically pay per square foot to **purchase** your ideal space? $_____

WHO ARE YOU AND WHAT IS YOUR CURRENT SITUATION?

DEMOGRAPHICS:

16. Your Age:____ (a) 24 or younger ____ (c) 35-44 ____ (e) 55+
____ (b) 25-34 ____ (d) 45-54

17. Your Race:____ American Indian ____ Asian ____ Black ____ White

18. Ethnicity: ____ Hispanic ____ Non-Hispanic

19. Sex: ____ Female ____ Male

20. Marital Status: ____ Single ____ Married

21. Where do you live?_____Zip Code _____Neighborhood

22. Where do you work?_____Zip Code _____Neighborhood

PROFESSIONAL STATUS

23. What is/are your specific discipline(s) or activity. Check as many as apply.

Visual Arts ____ (a) painting ____ (c) graphics ____ (e) installation
____ (b) sculpture ____ (d) experimental ____ (f) conceptual
____ (g) other

Design Arts ____ (h) architecture ____ (j) interior ____ (l) landscape arch.
____ (i) graphic ____ (k) fashion ____ (m) industrial

Crafts ____ (n) clay ____ (q) plastic ____ (t)leather
____ (o) glass ____ (r) paper ____ (u) mixed media
____ (p) metal ____ (s) fiber ____ (v) wood

Media Arts ____ (w) photography ____ (x) video ____ (y) film
____ (z) audio

Interdisciplinary
____ (aa) performance art ____ (bb) multi-media

24. What was your 1987 **total income**?

____ (a) Below $7,000 ____ (c) $14,000-$20,999 ____(e) $28,000-$34,999

____ (b) $7,000-$13,999 ____ (d) $21,000-$27,999 ____ (f) $35,000+

25. What percentage of your 1987 income came from **art**?

____ (a) None ____ (c)15-29% ____ (e) 50-74%

____ (b) less than 15% ____ (d)30-49% ____ (f) 75%+

26. What percentage of your 1987 income came from **another job**?

____ (a) None ____ (c)15-29% ____ (e) 50-74%

____ (b) less than 15% ____ (d)30-49% ____ (f) 75%+

What other jobs did you have in 1987?_____

27. What percentage of your 1987 income came from **grants**?

____ (a) None ____ (c)15-29% ____ (e) 50-74%

____ (b) less than 15% ____ (d)30-49% ____ (f) 75%+

28. How many **solo** exhibits/performances have you participated in outside of school in the past five years?

____ (a) none ____ (c) 2-5 ____ (e) 10+

____ (b) 1 ____ (d) 5-9

29. How many **group** exhibits/performances have you participated in outside of school in the past five years?

____ (a) none ____ (c) 2-5 ____ (e)10+

____ (b) 1 ____ (d) 5-9

30. Do you currently have gallery representation?____ no ____ yes

If yes, with whom and where? _____

Is it exclusive? ____ no ____ yes

31. Have you ever **had** an exhibition subsidy? ____ no ____ yes

If yes, for: ____ (a) Publicity/Announcements

____ (b) Framing

____ (c) Rent

____ (d) Hanging Costs

____ (e) Opening Party

____ (f) Other _____

32. Do you **need** an exhibition subsidy? ____ no ____ yes

If yes, for: ____ (a) Publicity/Announcements
____ (b) Framing
____ (c) Rent
____ (d) Hanging Costs
____ (e) Opening Party
____ (f) Other _____

33. What local artists' organizations do you belong to?_____

34. Please describe your current primary work space. How large is it? What is it used for?:____

_____

_____

_____

_____

Type of Space	Amount/Square Feet	Description
Office space	_____	
Fixed-wall exhibition space	_____	
Flexible exhibition space	_____	
Wall space--running feet	_____	
Storage space	_____	
Performance space	_____	
Meeting space (auditorium, classrooms, etc.)	_____	
Studio space	_____	
Dressing room space	_____	
Other	_____	

35. How many **years** have you been in your **current space**?

___ (a) 1-5 years ___ (c) 11-15 years ___ (e) 21-30 years
___ (b) 6 to 10 years ___ (d) 16-20 years ___ (f) 30+ years

36. Is your space used **legally**? (*Reminder: this questionnaire is confidential*)

___ (a) yes ___ (b) no ___ (c) NA

37. Is your current space: ___(a) Owned by you? ___(c) Used free ___(e) NA
___(b) Rented or leased? ___(d) Other

38. Are you the sole occupant of your space? ___ (a) Yes ___ (b) No
If No, with whom do you share it?_____
_____

39. Are you actively looking for new space? ___ (a) Yes ___ (b) No

If Yes, are you considering relocating outside of Boston? ___(c) Yes ___(d) No

40. How satisfied are you with your current space?

(1 = Very Satisfied 5 = Very Dissatisfied)

1 2 3 4 5

If you would like to be on a mailing list to receive further information about the Midtown Cultural District, please complete the following:

Name:_____

Address:_____

Phone:

Would you be interested in participating in a group or individual interview about the Midtown Cultural District? _____yes _____ no

THE MIDTOWN CULTURAL DISTRICT

The visual arts will have an important presence in the Midtown Cultural District, with galleries, art exhibition space, museums and revolving temporary art installations in public spaces, etc. Possible new visual arts facilities include a satellite museum, membership galleries, commercial galleries, a theater for performance art, a non-profit experimental film/video cinema with screening room, and other facilities as identified by the Midtown Cultural District citizens task force.

This study assumes that these facilities will be used by non-profit and commercial arts organizations, independent artists, and community organizations. It is assumed that these facilities will have a variable-rate rent structure (reduced rates for non-profit, and standard rates for commercial users), and subsidization for some users may also be included. Participating organizations will operate independently, or in some cases, may be presented or programmed by the Midtown Cultural District Trust, a separate non-profit entity created to operate and manage arts facilities.

The following questionnaire will help determine the kinds of potential tenants and potential uses by visual arts organizations. This information will be used by planners responsible for the development in the Midtown Cultural District.

Not all questions may apply to you. Please answer where appropriate.

YOUR IDEAS ABOUT THE MIDTOWN CULTURAL DISTRICT:

1. How important to you are the following possible activities or attributes in the Midtown Cultural District? Please rank. (1 = Very Important 5 = Not Important)

   1 2 3 4 5 Public art installations (both temporary and permanent)
   1 2 3 4 5 Sidewalk exhibits/sales
   1 2 3 4 5 Outreach to city neighborhoods and ethnic communities
   1 2 3 4 5 Presence of "major", large visual arts institutions
   1 2 3 4 5 Display windows for art (in theater lobbies and along sidewalks)
   1 2 3 4 5 Arts festivals/exhibits
   1 2 3 4 5 Galleries (both non-profit and commercial)
   1 2 3 4 5 Spaces for performance artists
   1 2 3 4 5 Public arts education activities
   1 2 3 4 5 Artists included in design and architectural process of District development
   1 2 3 4 5 Multicultural Programming
   1 2 3 4 5 Architectural ornamentation as art (murals, doors, ticket booths, etc.)
   1 2 3 4 5 Street furnishings as art (street lamps, sidewalks, benches, etc.)
   1 2 3 4 5 Other:_____

2. What would the ideal mix of temporary and permanent art installations in the area?

   temporary _____% permanent _____%

3. Would you prefer non-juried or juried arts festivals/exhibits or a percentage of both?

   non-juried _____% juried _____%

4. What mix of non-profit galleries and commercial galleries would be ideal?

   non-profit _____% commercial _____%

5. If display windows were available, would you like to see these windows available to artists on a juried basis, non-juried basis, or rentable by artists? Please indicate the percentage of each.

   juried _____% non-juried _____% rentable _____%

6. What are your hopes for the Midtown Cultural District? (*You may want to answer the rest of the questionnaire and then return to this and the next two questions. If you need more space, please write attach additional pages.*)

7. What are your fears regarding the Midtown Cultural District?

8. What could your organization offer the Midtown Cultural District?

YOUR POSSIBLE USE OF THE MIDTOWN CULTURAL DISTRICT

9. If affordable space were available, would your organization consider **relocating** to the District?

___ (a) Yes ___ (b) No ___ (c) it depends (on what?_____)

10. If affordable space were available, would you use **gallery space** in the District?

___ (a) Yes ___ (b) No

11. If affordable space were available, would you use **office space** in the District?

___ (a) Yes ___ (b) No

12. Would you use outdoor or other **public areas** in the District?

___ (a) Yes ___ (b) No

If Yes, in what way?_____

13. Would you probably use space/facilities in the District:

___ (a) constantly--every day ___ (c) monthly ___ (e) rarely

___ (b) weekly ___ (d) several times a year ___ (f) never

14. If a pool of services and/or equipment were made available for by the Cultural District Trust use by organizations, what services you would **want** and what would you be willing to **pay** a reasonable fee for?

Please rank (1 = Highly Desirable 5 = Not Important)

		Would Pay fee:	
1 2 3 4 5	Advertising and promotion	___Yes	___No
1 2 3 4 5	Box office	___Yes	___No
1 2 3 4 5	Basic house crew/installation	___Yes	___No
1 2 3 4 5	Basic lighting, sound equipment	___Yes	___No
1 2 3 4 5	Maintenance crew	___Yes	___No
1 2 3 4 5	Accounting/legal services	___Yes	___No
1 2 3 4 5	Secretarial/Answering service	___Yes	___No
1 2 3 4 5	Security	___Yes	___No
1 2 3 4 5	Other_____	___Yes	___No

15. To provide for maximum success for your type of activity, what kind of space do you need? If you had access to **ideal space**, what would it be? Please be as **specific** about the following technical data as possible. Be **realistic** about your requirements as they actually fit your projected needs.

Type of Space	Amount/Sq.Ft.	Description
Office space	_____	
Fixed-wall exhibition space	_____	
Flexible exhibition space	_____	
Wall space--running feet	_____	
Storage space	_____	
Performance space	_____	
Meeting space (auditorium, classrooms, etc.)	_____	
Studio space	_____	
Dressing room space	_____	
Other_____(describe)	_____	
Ceiling Height	_____	
Type of lighting		_____
Type of flooring		_____
If you have weight-bearing requirements, what are they?		_____
Type of walls		_____

Hanging systems

Nails allowed in walls? ___Yes ___No

Railing or molding hanging? ___Yes ___No

Directly from ceiling ___Yes ___No

What audio/visual equipment would you use?_____

Would you move heavy equipment in and out? ___Yes ___No

Other needs/wishes?_____

_____

16.. How much could you realistically pay **per month to rent** your ideal space (as described above)? $_____

17. How much could you realistically pay per square foot to **purchase** your ideal space? $_____

ORGANIZATIONAL DESCRIPTION: *It will help us to know who you are, what your activities are, how large you are, and what kind of space you currently use.*

18. What is your organization's **primary type of activity**? Check whatever applies.

___ (a) Exhibitions/gallery
___ (b) Service
___ (c) Education
___ (d) Studio
___ (e) Other_____(describe)
_____

19. What **primary media or discipline** do you present or serve?

___ (a) Visual Arts (painting, sculpture, graphics, experimental)
___ (b) Design Arts (architecture, graphic, industrial, landscape architecture)
___ (c) Crafts (clay, fiber, glass, leather, metal, paper, plastic, wood, mixed media)
___ (d) Photography
___ (e) Media Arts (film, video, audio)
___ (f) Performance Art

20. How else would you describe your organization?_____

_____

_____

21. **Where** is your organization located? _____Neighborhood _____ Zip Code

22. How many **artists** do you represent/serve in a year?

___ (a) 6 or less ___ (b) 7 to 12 ___ (c) 12 to 24 ___ (d) 25+

23. How many of these are:(*don't overlap categories*)

___ (#) from Boston proper
___ (#) from the Greater Boston area
___ (#) from Massachusetts
___ (#) from New England
___ (#) from outside New England?

24. How many **years** has your organization been **in operation**?

___ (a) 1-5 years ___ (c) 11-15 years ___ (e) 21-30 years
___ (b) 6 to 10 years ___ (d) 16-20 years ___ (f) 30+ years

25. How many **years** have you been in your **current space**?

___ (a) 1-5 years ___ (c) 11-15 years ___ (e) 21-30 years
___ (b) 6 to 10 years ___ (d) 16-20 years ___ (f) 30+ years

26. Is your space used **legally**? (*Reminder: this questionnaire is confidential*)

___ (a) yes ___ (b) no ___ (c) NA

27. How many people work at your organization?

(#)___ Number of **full-time paid** staff (#)___ **full-time volunteer** staff
(#)___ Number of **part-time paid** staff (#)___ **part-time volunteer** staff

28. Are you a 501(c)3 **non-profit** organization? ___ (a) yes ___ (b) no

29. As of your last balance sheet, what were your total **assets**?

___ (a) $0-$2,499 ___ (g) $50,000-$99,000 ___ (m) NA
___ (b) $2,500-$4,999 ___ (h) $100,000-$249,999
___ (c) $5,000-$9,999 ___ (i) $250,000-$499,999
___ (d) $10,000-$19,999 ___ (j) $500,000-$999,999
___ (e) $20,000-$34,999 ___ (k) $1,000,000+
___ (f) $35,000-$49,999 ___ (l) Don't know

30. As of your last balance sheet, what where your total **liabilities**?

___ (a) $0-$2,499 ___ (g) $50,000-$99,000 ___ (m) NA
___ (b) $2,500-$4,999 ___ (h) $100,000-$249,999
___ (c) $5,000-$9,999 ___ (i) $250,000-$499,999
___ (d) $10,000-$19,999 ___ (j) $500,000-$999,999
___ (e) $20,000-$34,999 ___ (k) $1,000,000+
___ (f) $35,000-$49,999 ___ (l) Don't know

31. How large is your current **annual operating budget**?

___ (a) $0-$2,499 ___ (g) $50,000-$99,000 ___ (m) NA
___ (b) $2,500-$4,999 ___ (h) $100,000-$249,999
___ (c) $5,000-$9,999 ___ (i) $250,000-$499,999
___ (d) $10,000-$19,999 ___ (j) $500,000-$999,999
___ (e) $20,000-$34,999 ___ (k) $1,000,000+
___ (f) $35,000-$49,999 ___ (l) Don't know

32. On average, how much do you spend **per month**:$_____in **rent**/mortage payments
$_____for **utilities** (heat, light)
$_____for **maintenance**?

If audience is applicable, please answer the following:

33. What was your **total audience** for your most recent full fiscal year?

___ (a) 500 or less ___ (d) 2,000-3,999 ___(g) 10,000-24,999
___ (b) 500-999 ___ (e) 3,500-4,999 ___(h) 25,000+
___ (c) 1,000-1,999 ___ (f) 5,000-9,999 ___ (i) NA

34. What is your average **number of exhibits** per year?

___ (a) 1-5 ___ (c) 11-15 ___ (e) 21 or more
___ (b) 6-10 ___ (d) 16-20 ___ (f) NA

What is the average attendance at one exhibit? (#)_____

35. What is your average **number of gallery talks/lectures** per year?

___ (a) 1-5 ___ (c) 11-15 ___ (e) 21 or more
___ (b) 6-10 ___ (d) 16-20 ___ (f) NA

What is the average attendance at one talk/lecture? (#)_____

36. What is your average **number of workshops/courses** per year?

___ (a) 1-5 ___ (c) 11-15 ___ (e) 21 or more
___ (b) 6-10 ___ (d) 16-20 ___ (f) NA

What is the average attendance at one workshop/course? (#)_____

37. What is your average number of **films** per year?

___ (a) 1-5 ___ (c) 11-15 ___ (e) 21 or more
___ (b) 6-10 ___ (d) 16-20 ___ (f) NA

What is the average attendance at one film? (#)_____

38. What is the average number of **other events** per year?

___ (a) 1-5 ___ (c) 11-15 ___ (e) 21 or more
___ (b) 6-10 ___ (d) 16-20 ___ (f) NA

What is the average attendance at one event? (#)_____

Describe the kinds of events_____

_____

39. What are the approximate **peak time(s) of year** for your activities?

___ (a) October-December ___ (d) July-September ___ (g) a, b and c
___ (b) January-March ___ (e) Year-round ___ (h) NA
___ (c) April-June ___ (f) a and b

40. What are the approximate **peak time(s) of day** for your activities (*Check as many as apply*)

___ (a) morning ___ (c) all day ___ (e) late evenings

___ (b) afternoon ___ (d) evenings

41. Please describe your current primary space. How large is it? What is it used for?:_____

_____

_____

_____

_____

Type of Space	**Amount/Square Feet**	**Description**
Office space	_____	
Fixed-wall exhibition space	_____	
Flexible exhibition space	_____	
Wall space--running feet	_____	
Storage space	_____	
Performance space	_____	
Meeting space (auditorium, classrooms, etc.)	_____	
Studio space	_____	
Dressing room space	_____	
Other	_____	

42. Is your current space: ___(a) Owned by you? ___(c) Used free ___(e) NA

___(b) Rented or leased? ___(d) Other

43. Are you the sole occupant of your space? ___ (a) Yes ___ (b) No

If No, with whom do you share it?_____

_____

44. Are you actively looking for new space? ___ (a) Yes ___ (b) No

If Yes, are you considering relocating outside of Boston? ___(c) Yes ___(d) No

45. How satisfied are you with your current space?

(1 = Very Satisfied 5 = Very Dissatisfied)

1 2 3 4 5

If you would like to be on a mailing list to receive further information about the Midtown Cultural District, please complete the following:

Name:_____

Address:_____

Phone:

Would you be interested in participating in a group or individual interview about the Midtown Cultural District? _____yes _____ no

MIDTOWN CULTURAL DISTRICT TASK FORCE

FACILITIES SUBCOMMITTEE

OCTOBER 18, 1988

AGENDA

3:00-3:15 I. Updates
- Paramount Theatre
- Commonwealth Center
- 600 Washington
- MCD Plan Revisions

3:15-4:00 II Review Final Specifications for Inclusion in MCD Plan

Dance - 499-seat
- 199-seat
- rehearsal studio(s)

Theatre - 499-seat
- 199-seat
- 250-seat
- rehearsal studio(s)

4:00-5:00 III Discussion of Zoning Issues with Ted Chandler, BRA

DANCE THEATRE - 499 SEAT

THEATRE

The audience area for this theatre should contain 499 fixed seats with the possibility of additional seating when the orchestra pit is raised. The arrangement should be fairly steeply raked to give an intimate feeling and provide good sightlines.

The image of this theatre should be one of functional restored elegance, with high quality finishes and as much of the technical equipment screened from audience view as possible.

Acoustical consideration should be given to the fact that both electronic and live music will be employed in this theatre as well as the spoken word. The highest level of sound containment must be achieved to prevent sound transfer with adjacent uses.

LOBBY

The lobby should accommodate the audience for pre-performance or post-performance gatherings as well as normal intermissions. The lobby should contain the box office, concession stand, gift shop, public toilets and check room facilities--all of which should be visible and accessible to the public. A theatre management suite of three offices should be provided.

STAGE

The stage, wings, crossover and pit extension should all be constructed of resilient material sufficiently sprung for dancing. The stage may be extended into the audience by means of a motorized orchestra pit. The pit should be large enough to accommodate at least 15 musicians. The stage will include a fly loft to facilitate the management of scenery and lighting. The theatre should be fully outfitted with electrics, draperies, fly equipment and sound and lighting systems with control consoles located in a booth at the rear of the auditorium for full technical support commensurate with a theatre such as the Joyce.

BACKSTAGE

Green Room

This room should be conveniently located to the stage, wings and dressing rooms. The room should be equipped with kitchen facilities, and signed for pre and post-performance receptions.

Dressing Rooms

There should be two group dressing rooms (male & female) to accommodate 15 people each complete with showers and WC's. There should be two quad dressing rooms complete with showers and WC's. A wardrobe/costume room with laundry facilities should be located adjacent to the dresing rooms. There should be a musicians room equipped with instrument lockers, showers and WC's.

Stage Offices

Three offices for a stage manager, technical crew and for a visiting director should be provided near the stage.

Storage Space

Storage space for general material, draperies, electical, piano, sound and prop storage is required.

All spaces: public, performance & administrative, should be accessible to the handicapped.

DANCE THEATRE - 499 SEAT

HOUSE & FRONT OF HOUSE	SQUARE FOOTAGE
HOUSE - 10 s.f./SEAT W/AISLES & CORRIDOR +50 s.f. *	5,040
CONTROL BOOTH - SOUND & LIGHT	400
LOBBY WITH CONCESSION FACILITIES @ 6 s.f./SEAT	2,994
CHECK ROOM	120
RETAIL SHOP	200
PUBLIC TOILETS - 500 + 100 s.f.*	600
BOX OFFICE - 150 + 50 s.f.*	200
ADMINISTRATIVE OFFICES FOR 3 @ 150 + 50 s.f.* EACH	600
STAGE	
PERFORMANCE AREA - 40 X 45	1,800
SIDESTAGES - 2 @ 20 X 45 +25 s.f.* EACH	1,850
CROSSOVER - 6 X 50	300
BACKSTAGE	
GREEN ROOM - 300 + 50 s.f.*	350
OFFICES - 3 @ 100 + 50 s.f.* EACH	450
GROUP DRESSING ROOMS - 2 FOR 15 PEOPLE EACH @ 30 s.f./PERSON W/SHOWERS & WC's	900
QUAD DRESSING ROOMS - 2 FOR 4 PEOPLE EACH @ 225 s.f W/SHOWERS & WC's	450
MUSICIANS ROOM WITH LOCKERS - 30 s.f./PERSON	300
WARDROBE/COSTUME ROOM WITH LAUNDRY FACILITY	350
STORAGE	
GENERAL	300
ELECTRIC	400
DRAPERY	400
SOUND	150
PIANO	100
CIRCULATION ALLOWANCE	1,000
MECHANICAL (HVAC)	1,000
ELECTRICAL	400
SUBTOTAL	20,654
CONTINGENCY & LAYOUT @ 10%	2,065
TOTAL	22,719

*added s.f. for wheelchair accessibility

DANCE STUDIO FOR 499 SEAT THEATRE

The rehearsal/teaching studio requires the same attention to level of construction, although the construction finishes themselves may be minimal. The need for sound isolation from the studio to adjacent uses is critical, along with the use of resilient floors, acoutical wall treatment, and incandescent lighting.

The studio should equal the dimensions of the performance area plus a comfortable circulation allowance. The space should be free of all pillars, and should be equipped with a sound system, mirrors and bars.

	SQUARE FOOTAGE
Studio	
45' x 60' x 15'	2,700
Circulation @ 10%	270
Changing Rooms for 30 persons each	
2 @ 10 sq. ft. per person - 15' x 20' each + 50 s.f.*	700
2 toilet/shower room with lockers - 10' x 15' each + 50s.f.*	400
SUBTOTAL	4,070
CONTINGENCY & LAYOUT @ 10%	407
TOTAL	4,477

*added s.f. for wheelchair accessibility

PROSCENIUM/THRUST THEATRE - 499 SEAT

THEATRE

The proscenium/thrust theatre is a space that can be utilized as a proscenium stage, a proscenium/thrust stage, and a three-quarter thrust stage. The elements of the performance area and audience area must be convertible to conform to these configurations.

The seating must provide for optimum audience comfort and good sightlines, and must be able to vary between 349 and 499 seats for all three stage configurations.

Acoustics and sound isolation from adjacent uses must be of the the highest level. All doors leading to the theatre, and all storage areas must be constructed to permit movement of large scenic elements. Theatre, dressing rooms, and backstage areas must be in compliance with Actor's Equity Association requirements.

LOBBY

The lobby should accommodate the audience for pre-performance or post-performance gatherings as well as normal intermissions. The lobby should contain the box office, concession stand, gift shop, public toilets and check room facilities--all of which should be visible and accessible to the public. A theatre management suite of three offices should be provided.

STAGE

The stage, wings, crossover and thrust extension should all be constructed of resilient material The stage may be extended into the audience by means of a thrust extension. The stage will include a fly loft to facilitate the management of scenery and lighting. The theatre should be fully outfitted with electrics, draperies, fly equipment and sound and lighting systems with control consoles located in a booth at the rear of the auditorium for full technical support commensurate with a theatre such as the Loeb.

BACKSTAGE

Green Room

This room should be conveniently located to the stage, wings and dressing rooms. The room should be equipped with kitchen facilities, and signed for pre and post-performance receptions.

Dressing Rooms

There should be two group dressing rooms (male & female) to accommodate 10 people each complete with showers and WC's. There should be two quad dressing rooms complete with showers and WC's. A wardrobe/costume room with laundry facilities should be located adjacent to the dresing rooms. There should be a musicians room equipped with instrument lockers, showers and WC's.

Stage Offices

One large office capable of being divided for a stage manager, technical crew and visiting director should be provided near the stage.

Storage Space

Storage space for general material, draperies, electical, piano, sound and prop storage is required.

All spaces: public, performance & administrative, should be accessible to the handicapped.

PROSCENIUM/THRUST THEATRE - 499 SEAT

HOUSE & FRONT OF HOUSE	SQUARE FOOTAGE
HOUSE - 10 s.f./SEAT W/AISLES & CORRIDOR +50 s.f. *	5,040
CONTROL BOOTH - SOUND & LIGHT	400
LOBBY WITH CONCESSION FACILITIES @ 6 s.f./SEAT	2,994
CHECK ROOM	120
RETAIL SHOP	200
PUBLIC TOILETS - 500 + 100 s.f.*	600
BOX OFFICE - 150 + 50 s.f.*	200
ADMINISTRATIVE OFFICES FOR 3 @ 150 + 50 s.f.* EACH	600
STAGE	
PERFORMANCE AREA - 40 X 35	1,400
SIDESTAGES - 2 @ 20 X 35 +25 s.f.* EACH	1,450
CROSSOVER - 6 X 50	300
BACKSTAGE	
GREEN ROOM - 300 + 50 s.f.*	350
ONE OFFICE - @ 250 + 50 s.f.*	300
GROUP DRESSING ROOMS - 2 FOR 10 PEOPLE EACH @ 30 s.f./PERSON W/SHOWERS & WC's	600
QUAD DRESSING ROOMS - 2 FOR 4 PEOPLE EACH @ 225 s.f W/SHOWERS & WC's	450
MUSICIANS ROOM WITH LOCKERS - FOR 10 PEOPLE @30 s.f./PERSON	300
WARDROBE/COSTUME ROOM WITH LAUNDRY FACILITY	350
STORAGE	
GENERAL	300
ELECTRIC	400
DRAPERY	400
SOUND	150
PIANO	100
CIRCULATION ALLOWANCE	1,000
MECHANICAL (HVAC)	1,000
ELECTRICAL	400
SUBTOTAL	19,404
CONTINGENCY & LAYOUT @ 10%	1,940
TOTAL	21,344

*added s.f. for wheeelchair accessibility

THEATRE - 199-SEAT BLACK BOX

The Black Box Theatre needs to be constructed as a totally open unobstructed space to accommodate the highest degree of flexibility in performance and audience configuration. The space should be equipped throughout with soft wooden flooring, flexible lighting equipment, and an overhead grid system for the mounting of: lighting instruments, scenic elements, sound system, and draperies. Acoustics and sound isolation from adjacent uses must be of the highest level. All doors leading to the theatre, and all storage areas must be constructed to permit movement of large scenic elements. Theatre, dressing rooms and backstage areas must be in compliance with Actor's Equity Association requirements.

The seating must provide for optimum audience comfort, but should have no commitment to a set pattern. A flexible riser and drapery system is essential, providing the ability to vary the house capacity. The Black Box can be configured many ways - in the round, three quarters, end stage or audience in the center with a program playing from the outside walls.

The lobby should accommodate the audience for pre-performance or post-performance gatherings as well as normal intermissions. The lobby should contain the box office, concession stand, public toilets and check room facilities--all of which should be visible and accessible to the public. A theatre management suite of three offices should be provided.

All spaces: public, performance & administrative, should be accessible to the handicapped.

		SQUARE FOOTAGE
HOUSE & STAGE - 65 X 70 X 30 + 100 s.f.*		4,650
SEATING AREA TO ACCOMMODATE 199 SEAT @ 10 s.f/PERSON + 50 s.f.*	2,040	
STAGING AREA POTENTIAL - 65 X 39 + 50 s.f.*	2,585	
CONTROL BOOTH FOR SOUND & LIGHT CONTROL		100
LOBBY		
LOBBY AREA WITH CONCESSION FACILITIES @ 8 s.f./SEAT		1,592
CHECK ROOM		120
PUBLIC TOILETS - 400 + 100 s.f.*		500
BOX OFFICE - 120 + 50 s.f.*		170
ADMINISTRATIVE OFFICES - 3 @ 100 s.f. + 50* EACH		450
SUPPORT FACILITIES		
GROUP DRESSING ROOMS - 2 FOR 10 PEOPLE EACH + 50 s.f.* EACH WITH SHOWERS & WC'S IN EACH		500
WARDROBE/COSTUME ROOM WITH LAUNDRY FACILITIES		200
GREEN ROOM WITH KITCHENETTE FACILITY + 50 s.f.*		200
ONE OFFICE - @ 250 + 50 s.f.*		300
GENERAL STORAGE/SHOP		300
SEAT & RISER STORAGE		150
CIRCULATION ALLOWANCE		500
MECHANICAL		1,000
ELECTRICAL		200
SUBTOTAL		10,902
CONTINGENCY & LAYOUT @ 10%		1,090
TOTAL		11,992

*added s.f. for wheelchair accessibility

THEATRE - 250 BLACK & WHITE BOX

The 250 Black & White Multi-Purpose Theatre needs to be constructed as a totally open unobstructed space to accommodate the highest degree of flexibility in performance and audience configuration appropriate for theatrical and performance art presentations. The space should be equipped throughout with soft wooden flooring, flexible lighting equipment, reversible black & white wall panels and an overhead grid system for the mounting of: lighting instruments, scenic elements, sound system, and draperies. Acoustics and sound isolation from adjacent uses must be of the highest level. All doors leading to the theatre, and all storage areas must be constructed to permit movement of large scenic elements. Theatre, dressing rooms and backstage areas must be in compliance with Actor's Equity Association requirements.

The seating must provide for optimum audience comfort, but should have no commitment to a set pattern and should be able to be completely stored if not used. A flexible riser and drapery system is essential, providing the ability to vary the house capacity. The Black & White Box can be configured many ways - in the round, three quarters, end stage or audience in the center with a program playing from the outside walls or for totally non-directional performance art programming.

The lobby should accommodate the audience for pre-performance or post-performance gatherings as well as normal intermissions. The lobby should contain the box office, concession stand, public toilets and check room facilities--all of which should be visible and accessible to the public. A theatre management suite of three offices should be provided.

All spaces: public, performance & administrative, should be accessible to the handicapped.

	SQUARE FOOTAGE
HOUSE & STAGE	
STAGING & SEATING AREA - 80 X 70 X 30 + 100 s.f.*	5,700
CONTROL BOOTH FOR SOUND & LIGHT CONTROL	100
LOBBY	
LOBBY AREA WITH CONCESSION FACILITIES @ 8 s.f./SEAT	2,000
CHECK ROOM	120
PUBLIC TOILETS - 400 + 100 s.f.*	500
BOX OFFICE - 120 + 50 s.f.*	170
ADMINISTRATIVE OFFICES - 3 @ 100 s.f. + 50* EACH	450
SUPPORT FACILITIES	
GROUP DRESSING ROOMS - 2 FOR 10 PEOPLE EACH + 50 s.f.* EACH WITH SHOWERS & WC'S IN EACH	500
WARDROBE/COSTUME ROOM WITH LAUNDRY FACILITIES	200
GREEN ROOM WITH KITCHENETTE FACILITY + 50 s.f.*	200
ONE OFFICE - @ 250 + 50 s.f.*	300
GENERAL STORAGE/SHOP	300
SEAT & RISER STORAGE	220
CIRCULATION ALLOWANCE	500
MECHANICAL	1,000
ELECTRICAL	200
SUBTOTAL	12,460
CONTINGENCY & LAYOUT @ 10%	1,246
TOTAL	13,706

*added s.f. for wheeelchair accessibility

REHEARSAL/STUDIO SPACE

Each of the newly created performance facilities should have an accommpanying rehearsal space geared to its particular size and layout. These rehearsal spaces should be located on site adjacent to the performance facility to insure ease of transfer from the rehearsal to performance.

The rehearsal/studio space requires the same attention to level of construction, although the construction finishes themselves may be minimal. The need for sound isolation from the rehearsal/studio space to adjacent uses is critical, along with the use of resilient floors, acoutical wall treatment, and incandescent lighting.

The rehearsal/studio space should equal the dimensions of the performance area plus a comfortable circulation allowance. The space should be free of all pillars, and should be equipped with a sound system, and in the case of dance studios, with mirrors and bars.

All spaces - public, performance & administrative, should be accessible to the handicapped.

OFFICE/STUDIO SPACE CLUSTERS

In addition to the performance facilities, there is a critical need for support spaces within the Midtown Cultural District in the form of collaboratively used office and studio space. Within a larger performing arts center, the necessary spaces should be grouped in such a way as to provide optimum collaborative use of the space. Each cluster would consist of four offices spaces (20' x 20')with the flexibility of being subdivided, shared support areas (conference room, reception area, common room with equipment), rehearsal/studio space, and bathrooms/changing rooms.

All spaces - public, performance & administrative, should be accessible to the handicapped.

BOSTON BANK OF COMMERCE
110 Tremont Street • Boston, MA 02108 • (617) 423-1010

WARREN E. SMITH
Executive Vice President and
Chief Operating Officer

October 24, 1988

Stephen Coyle, Director
Boston Redevelopment Authority
One City Hall Square
Boston, MA 02201

Dear Steve:

I am writing as a follow-up to our conversation regarding the establishment of the Midtown Cultural Partnership, Inc. and Midtown Cultural Endowment Fund. The Midtown Cultural District Task Force (the "Task Force") seeks a professional legal consultant to establish the organizational structure by which the ongoing Midtown Cultural District Trust would be formed and operated. As expressed, the complexity of the organization contemplated, has lead us to urge the Task Force to seek paid legal counsel with recognized abilities in the area of corporate and nonprofit business law, trust and fiduciary matters, tax matters, and public administration and funding. The committee which examined these matters believe it most difficult to rely upon further pro bono activities to finalize these structures.

The Trust and Funding Committee suggests that the attached memorandum form the basis for a Request for Proposal to be submitted to the individuals and law firms with demonstrated expertise to accomplish the Scope of Services. Both the pre-screening of the applicants and preliminary evaluations of proposals could be undertaken by an ad hoc committee of this committee and attorneys who are members of the Task Force, with final determination of the recipient made by the Task Force Executive Committee.

However, the Task Force and this committee owe particular gratitude to Jeffrey M. Hurwit, Esquire. Over the past four months, Mr. Hurwit has graciously contributed his time and expertise in these matters, and the proposed organizational structures described in the attached document are largely attributable to his efforts.

Steve, I personally would like for you and your staff to consider Mr. Hurwit continuing as counsel and management consultant on this project. I'm confident that his experience will serve us well in completing this most needed organization to begin our fund raising efforts. I am prepared to meet with you to discuss the details of this proposal at your convenience.

Thank you in advance for your cooperation.

Sincerely,

Warren E. Smith
Chairman, Trust and Funding Committee

cc: Larry Murray, Chairman Midtown Cultural District Task Force
Bruce Rossley, Commissioner, Office of the Arts and Humanties
Ted Chandler, Esq., BRA
Barbara Barrows, BRA
Kristen McCormack, BRA

INTRODUCTION

The Task Force, the Midtown Cultural District Plan, and the proposed Midtown Cultural District Zoning each contemplate a "Midtown Cultural District Trust", a charitable entity which would be established to fulfill the following goals as adopted by the Task Force:

> To create a permanent endowment to govern the maintenance and advance and make accessible the arts, culture and arts education in the Midtown Cultural District of, by and for the diverse people of Boston and the New England region. This endowment shall acquire, own, develop, lease, manage, operate, maintain and promote cultural facilities, open space and air space in the Midtown Cultural District, and to (sic) raise and disburse funds, from all sources, to support facilities and activities in the Midtown Cultural District; and to promote the Midtown Cultural District.

The organization or organizations which constitute the Midtown Cultural District Trust must be defined to accomplish the business goals described above most efficiently in light of myriad legal and tax considerations. The attached Exhibit A (Business Plan) and Exhibit B (Memorandum dated August 25, 1988 from Mr. Hurwit) provide an initial suggestion as to how the Midtown Cultural District Trust could be structured. Note that the organizational form of the "Trust" includes other organizational forms; indeed, the primary parent organization of continued without any commitment to a trust form of organization.

Many detailed aspects of the governance of the Trust remain within the sole purview of the Task Force, BRA and OAH. We contemplate that the selected attorney would work closely with the Task Force to further elaborate membership of the Boards of Directors and trustees, initial investment and expenditure constraints, and necessary elaboration of the Business Plan.

SPECIFIC TASKS

Each proposal should include the tasks described below, with estimated costs and completion dates for each task. We envision the contract to be fully completed within two months form its award, with a cost to be estimated by the BRA.

The specific tasks should include the following:

1. Drawing upon the BRA and OAH research, briefly review the form and function of other Cultural District entities across the country, and the BRA Cultural District Plan.

2. Review Exhibit A and Exhibit B attached, seeking any necessary clarification from Catherine Royce and/or and ad hoc legal group from my committee. The emphasis of this review should be on discovering possible difficulties with the proposed plan and structure, and suggesting alternatives for improvement.

3. In one or more interim conferences, meet with my committee and the Task Force Executive Committee. The dialogue shall refine the structure and organization of the Trust, recognizing that the optimal organization will require close tailoring of the legal structure with the diverse activities contemplated by the Trust.

4. Propose an outline, to be circulated to the membership for comment and then approved by the Task Force Executive Committee of the Trust organization, reflecting the diverse roles of the Trust, including a) facilities' control, b) operational activities, c) endowment and funding activities, d) Midtown Cultural District advocacy roles, and e) regularity responsibilities under the proposed Midtown Cultural District zoning bylaw/

5. Draft such organizational documents as Articles of Incorporation, Bylaws, Declarations of Trust, ancillary organization documents such as applications for tax exempt status, and such ancillary memoranda as may be appropriate.

6. After final review by the Task Force, revision if necessary, and approval by the BRA, OAH and ~~the Task Force~~, supervise the execution and appropriate filing to create and establish the Trust organizations.

7. Although not a part of the Scope of Services, each proposal should describe its capability for, and the cost of, providing the following services upon request of the Task Force.

   - Review of grant applications;
   - Preparation of employee contracts;
   - Advice and representation for bonding or other financing activities;
   - Review and advice for general contract and business representation;
   - Drafting and advocacy for appropriate legislation.

Each proposal should describe the capabilities of all those to provide the services, the costs per hour for each person specified, and the terms of the completion of the Scope of Services. If the Task Force considered appropriate, my committee would prepare a summary of the proposals and assist in any interview process requested by the Task Force.

CONCLUSION

The Trust organization(s) will be unique. The blend of public/private, charitable/profitable, cultural/business, and operational/regulatory/advocacy/fund-raising factors are challenging. Premier legal talent in the areas of business organizations, fiduciary matters, tax, financing, public administration, and public funding are prerequisites for successful legal representation of the Trust. Given the unique talents required, the time constraints imposed, and the magnitude of documentation to be prepared, we suggest that an RFP mechanism in imperative, and that the Task Force be prepared to compensate those capable of and willing to create the Trust.

CULTURAL DEVELOPMENT SUMMARY

Cultural District	Cultural Facilities	Funding: Construction	Funding: Operation	Management Organization
1. Pittsburg "Cultural District"	o 2,800 seat theater (renovation) o Heinz Hall (existing)	o UDAG o City/County BI o Private Funds (½)	o Subsidy from developer ($250,000/yr. + percentage)	o Pittsburg Trust (Private non-profit corp.)
2. Dallas "Arts District"	o Art Museum o Symphony Center o Theater o Public improvements	o City BI's ($101.6m) o Private Funds o Private Funds o Property Assessment/City Funds	o Share staff w/ CBD Assoc.	o Dallas Arts District Foundation o Dallas A.D. Friends o Dallas A.D. Association (Private non-profit corps.)
3. Cleveland "Playhouse Square"	o 3 Theaters (renovation)	o Private o Public o City/County/State EDA/NEA UDAG	o Public/Private	o Playhouse Sq. Foundation (non-profit corp.)
Mixed -Use Development				
4. L.A. "California Plaza" UR	o Art Museum o Dance o Outdoor Perf. Plaza	o Developer (1% art) o Developer (land)/ private developer	o Developer Subsidy	
5. San Diego "Horton Plaza" VR	o 2 Theaters	o Developer (shells) o Tax Increment Financing	o Portion of Transient occupancy tax generated from H.P. Hotel	o HP Theaters Foundation/ Center City Devel. Corp.

CULTURAL DEVELOPMENT SUMMARY (cont'd)

Cultural District / Mixed-Use Building	Cultural Facilities	Funding: Construction	Funding: Operation	Management Organization
6. NYC "MOMA"	o Museum addition	o Private Funds o (Fundraising/air-rights sale)	o In-lieu-of tax payments (from air-rights development)	o Trust for Cultural Resources (state created)
7. New York " Equitable Center"	o Museum branch o Theatre	o Private	o Private	o Whitney Museum o Equitable Center

OFFICE OF THE ARTS AND HUMANITIES

BOSTON ART COMMISSION

Boston City Hall — Room 803
Boston, Massachusetts 02201
617-725-3245

RAYMOND L. FLYNN
MAYOR

BRUCE P. ROSSLEY
COMMISSIONER

To: Ted Chandler, BRA

Fr: Catherine Royce CR

Re: Zoning Review Meeting, Trust and Funding Committee of the Midtown Cultural District Task Force, 16 September 1988

Da: 20 September 1988

Because you were not able to attend this meeting, the committee requested that I report to you on the work they did. Specifically, they went through the zoning document and made the following comments:

Section 38-2: Somewhere in this section, there should be some reference to the public participation necessary to "add or amend" the Midtown Cultural District Plan. I will give you their recommendations on this issue further on.

Section 38-5(5)(b): This is the first reference in the document to the Midtown Cultural District Trust. The Committee would like to see this reference occur earlier in the text. Recommendations to remedy this appear below.

Section 38-7(1): Same as Section 38-5(5)(b).

Section 38-7(3): A definition of "major interior structural changes" is needed which would involve consultation with and/or approval by the Cultural District Trust.

Section 38-7(6): In the instance in which the cultural facility in question is also a landmark, both the Trust and Landmarks Commission should be involved in the determination. This is not specified, but should be.

Section 38-7(7)(a): This should read "to preserve and create the facilities necessary to house and showcase the resident non-profit performing arts groups..."

Section 38-7(8): Does this section address the issues of criteria raised in Section 38-7(7)? This is not clear.

Section 38-7(8)(a): This should read "in the case of construction of an on-site theater or other Cultural Facility or rehabilitation of an existing theater, the City's Office of Arts..."

Section 38-11(1): In the event that a building owner intentionally allows a building to deteriorate, the facility within that building needs to be protected. This might be accomplished by bringing OAH into the demolition permitting process along with ISD.

Section 38-11(2): The first sentence should read: "... only if the Board of Appeal finds, after taking into consideration the recommendations of the Midtown Cultural District Task Force and the City's Office of Arts and Humanities,..."

Section 38-11(2)(b): There needs to be a reference to the Midtown Cultural District Plan here in order to specify the anticipated details of the replacement facility.

These were the Committee's comments that had specific references within the zoning document. They also had some general concerns:

- The Trust should have oversight in matters relating to the District in keeping with current Task Force assignments and committees

- The Trust must be involved in any revision or change of the Midtown Cultural District Plan.

- Not only must the Trust be referenced in the zoning, so, too, must a funding mechanism for the Trust. The fact that this Trust is funded through specific ordinance as outlined in the zoning is very important.

- Language concerning the disposition of public land: it appears in the Plan, but should also appear in the zoning, that the Trust should be the recipient of such funds and should be a party to the disposition agreements.

- The Committee would like to receive a list of all current public land in the District and each parcel's square footage.

- As much as possible, lease/ownership understandings for the cultural facilities should be outlined in the Plan.

Finally, the Committee asked me to go through the zoning document and pull out all references and proposed references to the Trust to gain a better understanding of the Trust's role as outlined in this document. The results look like this:

> The Midtown Cultural District Trust, or a comparable entity, will be created by the necessary means with the authority to carry out this function, as well as other management and promotional activities within the Midtown Cultural District. For the purposes of this article, the Trust will (1) approve construction and management plans for new and rehabilitated cultural facilities; (2) determine costs for cultural facilities as they relate to developer requests for additional/incentive FAR; (3) consults with the City's Office of Arts and Humanities on approving development plans in conformity with the Midtown Cultural District Plan; (4) approves changes in the Midtown Cultural Plan as they relate to issues concerning the District's Cultural facilities and potential funding for those facilities; and (5) make recommendations to the City's Inspectional Services Department on issues involving the demolition of cultural facilities.

This wording is a bit awkward, but it includes every reference to the Trust that appear in the current zoning document. The Committee feels that wording such as this should appear in Section 38-2 to address the concern that there be community involvement in any proposed changes to the Plan. They feel that the Trust needs to have the ability and responsibility to be instrumental in revising the Plan.

They have asked for another meeting with you to address some of

these issues. Either Warren Smith or I will contact you about this.

cc. Jeff Hurwit, Attorney
Judee Shupe, Janelon Assoc.
Warren Smith, Boston Bank of Commerce
Carl Geupel, Campeau Development Corp.
David Mauriello, Playwright
Barbara Barros, BRA
Bruce Rossley, OAH
Stephen Coyle, BRA

DATE: NOVEMBER 7, 1988

RE: TRUST PROGRAMMING AND ORGANIZATIONAL ISSUES

FROM: MARILYN ARSEM, JOE LEVENDUSKY, CARLETON SAGARA, DONA SOMMERS

The following notes represent some of the current thinking on the above issues. These notes were compiled from meetings with the Boston Resident Theatre Alliance, which were then reviewed and modified by a focus group of the Trust and Funding Committee which met on November 2, 1988.

1. That the Trust be empowered to lease, own, maintain and operate cooperatively-used facilities.
2. That the Trust focus on developing and maintaining the physical plant of the cultural facilities.
3. That the Trust raise funds from "new" sources, expanding the revenue base and not competing with existing program funding.
4. That the primary focus of the Trust should be to insure the affordability of the facilities.
5. That the Trust oversee the programming of the district in a fashion accountable to the arts community, insuring a space and a voice for the aesthetic and ethnic diversity of greater Boston-based artists and/or organizations, both established and emerging.
6. That the Trust should provide the highest level of technical assistance within the facilities.
7. That the Trust should not consider itself a presenting organization.
8. That the financial responsibility for programs within the district remain the sole responsibility of the presenting/producing organization.
9. That the Trust should be an accessible and cost efficient organization.
10. That the Trust be community based and not politically appointed.
11. That there be elected artistic representation on the Trust and any governing body the Trust were to hire or create.
12. That the Trust should guarantee and support artistic independence and diversity. That aesthetic decisions should be kept separate and independent from management and fiscal issues.
13. That the Trust assume a major marketing and outreach role in audience education and development.
14. That educational outreach should be developed and/or approved by the artists/organizations using the facilities, to be a joint responsibility of the Trust.
15. That the Trust structure include an advisory committee consisting of representatives of all interested community groups, and that such a committee have direct representation on the Board and participation in the Board nomination process.
16. That the Trust structure include a rotating committee of artists, representing all disciplines, to advise and assist the management in curatorial and/or programming decisions.

UPDATE

Trust and Funding Committee
Midtown Cultural District Task Force

Since July the work of the Trust and Funding Committee had focused on the following areas:

Creation of the Trust:

Three focus groups were formed to address issues relating to the creation of the Trust:

Programming: discussed issues surrounding how groups would be selected to use each of the new facilities. Each of the disciplines worked independently and by early November had developed a draft policy statement that would make up a portion of the by-laws for the Trust.

Financial: determined that a special Business Committee needed to be formed to address the Trust's fundraising needs, and there was a need for a 10-year business prospectus.

Organization: looked more closely at the Trust's existing mission statement and began to determine staffing and board guidelines that would help determine the character of the Trust's by-laws.

In early November, the Task Force submitted a request to the BRA for funding to support hiring a specifically qualified attorney to draw up draft articles of incorporation for the Trust that would go out for public review just after the first of the year.

Fundraising:

An August luncheon, hosted by the Boston Globe and the Quality Inn, presented the Cultural District plan to a group of Boston's leading corporate leaders.

A 10-year Business Plan for the Trust was written and submitted for public review.

As a result of the August luncheon, one of the attendees was approached to lead a Business Committee for the Midtown Cultural District.

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Meeting of the CULTURAL FACILITIES Committee
November 22, 1988

The meeting began with an update on cultural facilities within Commonwealth Center. Committee Chair, Ms. Dona Sommers mentioned the proposed 499-seat theatre as either an on-site or off-site facility. As an off-site theatre,
the possibility of locating it behind the old Paramount Theatre was suggested.
With either choice, Ms. Sommers pointed out, the Committee would need to meet with the developers to discuss the advantages/disadvantages of each.

Joe Levendusky of the BATA questioned the access for technical support and to the public audience if locating this facility behind the Paramount. Ms. Sommers answered that there would be access for both, and that an arcade was planned through the area to provide public access from Washington to Tremont Street in an effort to create a more cohesive flow from facility to facility.

Cultural Facilities within the Campeau development was next discussed. Carl Geupel of Campeau stated that his firm was, as of yet, without a solution as to the best placement of a cultural facility within their "Boston Crossing" project, yet were eager to work with the committees of the Task Force to reach the most appropriate solutions.

Richard Concannon of Bacon-Concannon Associates asked Mr. Geupel about off-site facilities, and what Campeau had in mind, to which Mr. Geupel replied a Chinatown Community Cultural Center, or renovation of the Modern or Pilgrim Theatres or the Opera House; or within the Campeau/Boston Crossing development
as an on-site location. Ms. Barbara Barros of the BRA remarked that in the BRA's studies, it was realized that the Pilgrim Theatre was too large to be practical and it had lost much of its architectural integrity.

Ms.Sommers asked what the talk of a 'Y' was all about. Mr. Geupel answered that a YMCA would be a new facility to provide an Asian-related theatre, boys/girls club or daycare center. Ms. Barros pointed out that this would be used differently than the proposed Asian Arts Center.

Joe Levendusky was concerned about the "afterthought" feeling the idea of having a cultural facility within the Boston Crossing project carried. Mr. Geupel acknowledged that Campeau had defined the commercial aspects of their project, and could now afford consideration of such a facility. Campeau wants its Theatre complex to be a point of pride, but has no particular leanings at this time. It is likely that no decisions will have been made by the time of the

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Cultural Facilities
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Visual Arts
on Jones-Henderson
search Institute of African
rican Diaspora Arts
325

100 Boylston Street, Suite 735
Boston, Massachusetts 02116

next Cultural Facilities Committee meeting.

Ms. Sommers stated that the completion of the Boston Crossing plan calls for collaboratively-used space by small to mid-sized homeless Arts Organizations. She also told Mr. Geupel that the Committee aimed to have a list of specifications as agenda items for the next meeting.

Concern was expressed over the fact that the Music Community had chosen not to participate or have representation on the Committee. City Commissioner of Arts & Humanities, Bruce Rossley informed us that 'The Tab' newspaper would soon publish a story concerning the Music Community's nonparticipation. Ms. Sommers hoped the Music Community would come around and pull together in the same way that the Visual Arts Community had.

Ms.Sommers moved to discuss the BRA zoning amendments, and asked Committee members to read the draft documents carefully to see if the language reflected the thinking of the Task Force as a whole.

Again the topic turned, now to the subject of the Theatrical Consultants, Brannigan & Lorelli and to the scope of their services. Ms. Barros offered that the consultants served as advisors to the BRA and Task Force when looking at a developer's proposal and in preparing feasibility studies.

Mr. Roger Danchik, a freelance Theatrical technician, was concerned that perhaps Brannigan & Lorreli were not the only Consultants suitable for the Task Force's needs. He submitted information about another expert, Robert Davis. Ms. Barros pointed out that the choice to use B.& L. was made by the Task Force, not by the BRA. Ms. Barros manages the contract with the consultants for the BRA and needs to limit our contact with them due to budgetary constraints. It was suggested that we keep communication with B.& L. limited to telephone and mail correspondence until it becomes necessary for them to see a particular space/item, at which time we would have them travel to Boston.

Ms. Sommers brought up the issue of rehabilitating space to locate office and rehearsal areas- the support facilities necessary to make the District work more efficiently. Commissioner Rossley asked if it was necessary to have these support spaces located within the District, and if not, how far from the District could they be? Now that we knew the value of Real Estate within the District, were we willing to allot space for non-performance needs? Certainly it is ideal to have support areas adjacent to performance space, and this will enhance the District's coherence - creating a performing and visual arts mecca and making a more viable production.

The meeting came to a close with a brief discussion about the large number of performing groups in the area and that many groups would expand their programming if space were made available. Several groups have left Boston due to a lack of available, affordable performance space. This is a loss we can all empathize with.

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Meeting of the Cultural Facilities Committee

December 1, 1988

The meeting began with Ms. Dona Sommers distributing a copy of a memo to Mr. Ted Chandler of the BRA, dated October 14, 1988, reflecting initial changes in language of the MCD zoning amendments document. The focus of our meeting today would be to further clarify issues pertaining to cultural facilities, and designing precise language to further specify the needs of the Arts Community with regard to the zoning document.

The following is a list of changes in language of the MCD zoning document the Cultural Facilities Committee would like to see made:

Page 1: NOW reads:..."to revitalize Midtown as the city's center for performing and visual arts...and creating new cultural facilities for the city's non-profit arts community..."

PROPOSED CHANGE:..."to revitalize Midtown as the region's center....new cultural facilities for the region's non-profit arts community..."

PAGE 11: in section (b): delete "where necessary"; for successful theatre or cultural facilities operations, including (add:"but not limited to") ancillary or accessory facilities...storage space, or other assistance,(add: so that the proposed project provides for a fullyequipped cultural facility commensurate with its anticipated use as identified in the MCD Plan").

PAGE 13: line 2, "underutilized sites in the Midtown Cultural..." (add:'District')

PAGE 18: 1.(b)"the Development Plan details provision of sufficient assistance (delete:'where necessary') for successful theatre or cultural facility operations, (delete:'as the case may be') including (add:'but not limited to') ancillary or...storage space, or other assistance, so that the proposed project provides for a fully equipped cultural facility commensurate with its anticipated use as identified in the MCD Plan;)..."

PAGE 50/51: 2. "after taking into consideration the recommendations, if any, of the Midtown Cultural District Trust"...(delete reference to 'Trust' and replace with "the designee of the City of Boston")..."

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PAGE 51: (i) "as identified in the Midtown Cultural District Plan; or (delete 'or' - it seems to indicate that the Developer has a choice); (ii) shall reserve for cultural uses a volume of (delete:'a % of at least 25%, but not required to exceed 100% of the volume of the former theatre'..." replace with language which will specify that the % for replacement should be directly linked with the creation of a fully equipped cultural facility).

The above reflects the changes in language desired by the Cultural Facilities Committee of the Midtown Cultural District Task Force. These changes will more clearly and specifically state what is expected of a Development Company in it's obligation to provide cultural facilities as part of a Public Benefits package.

The meeting continued on with clarifications and explanations of language and terminology within the zoning document, and the issue of the 121A Corporation was brought up. Ted Chandler and Kristen McCormack, Director of the MCD for the BRA answered questions relating to the structure, benefits and limitations of a 121A Corporation. It was clarified that the original idea of the MCD 'Trust' as a non-profit 501(c)(3) corporation could stand in addition to a 121A Corporation, and that the addition of a 121A Corp. would serve to make the 'Trust' more powerful in terms of reaching the aims of the Task Force as established in the original Midtown Cultural District Plan (blue) book.

It was remarked that most references to the 'Trust" in the zoning amendment document had been removed, replaced with the phrase "the City of Boston or it's designee". It was stated that the removal of references was due to the BRA's decision to introduce the idea of the 121A Corp.

Catherine Royce of the Mayor's Office on Arts and Humanities commented that the idea of a 121A Corp. did not challenge the original MCD Plan, but actually put "flesh on it's bones", that it was a revolutionary way of looking at funding, a way to create a profit-making subsidiary, or partner of the original 'Trust" idea. It would possibly eliminate the need to be dependent upon traditional funding, or at the least, perhaps lessen that dependency.

Ms. McCormack suggested that the Cultural Facilities and Trust & Funding Committees have a joint meeting to discuss the ideas of 121A vs. 501(c)(a) and the original idea of the MCD 'Trust'. And with this, the meeting closed.

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Meeting of the Cultural Facilities Committee

December 13, 1988

This meeting was held at the Lafayette Hotel and was hosted by Carl Geupel of Campeau, Massachusetts, for the purpose of discussing the cultural facilities component of the Campeau development. Mr. Geupel synopsized the plans for "Boston Crossing" (see Design/Development meeting notes of 11/16/88 for details), and explained that Campeau's current thinking was to locate a cultural facility off-site.

As off-site possibilities, Carl stated Campeau was considering renovating the Opera House or locating a black box theatre in its basement, or behind it, creating a 'Theatre Alley' by making a passageway somewhere between the Opera House and what is currently the amusement center on Washington Street; or perhaps even locating the facility in the amusement center.

Concerns were expressed about the possibility of putting money into the Opera House facility given its checkered history of collaboration with local cultural bookings. Larry Murray said that although it is clear that the Opera Company's work is well-loved throughout the area, he didn't feel that most members of the Task Force would endorse this idea unless another designee managed the facility. Joe Levendusky of B.A.T.A. echoed Mr. Murray's opinion, feeling that any major proposal by Campeau to link-up with the Opera Company would be opposed. Carl Geupel expressed Campeau's desire to at least clean-up the facade of the Opera House, hoping it would yield benefits to the "Boston Crossing" project. It was agreed that the building's facade was worthy of restoration.

Antonia Pollack of the BPA suggested using the facade of the Modern Theatre, noting that the interior was unremarkable, but building a black box cultural facility behind the facade might be a workable compromise. Joe Levendusky questioned the width - and therefore the practicality - of the Modern. Larry Murray agreed that it was a narrow space with foreshortened views from many seats in the balcony, but felt it could be quite appropriate for a jazz club or concert hall. This then could possibly house office/rehearsal space in its upper levels.

Committee Chair Dona Sommers remarked that Bob Brannigan was under contract to assess the potential use of the Modern, and asked Barbara Barros of the BRA if she had any sense for a time frame of when this assessment might be completed. Ms. Barros did not. It was asked that Ms. Barros put developing specifics for the Modern Theatre on the top of the list of priorities for Bob Brannigan.

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James McNeely of the BSA asked Carl why Campeau wasn't considering locating the theatre in a more prestigious area to attract a larger audience, and as an example compared this possibility to a movie theatre in the retail area of the renovated Lafayette Place. Carl answered that there was the burden of most valuable space being ground-level, and that would certainly have the highest rent-earning potential, affordable to retail-oriented business. In placing a theatre on higher levels of the development, logistical requirements would get complicated. He added that having a cultural facility on-site was not necessary according to the MCD Plan.

Mr. Murray responded to this concern by stating that retail developers look for ways to attract shoppers, and the "Boston Crossing" project had such a magnet at each end - Jordan Marsh and Bloomingdale's. Larry felt the off-site idea was worthy of consideration for the purpose of historic preservation.

Judee Shupe, Chair of the Design/Development Committee of the Task Force, inquired about the Arcade building, wondering if it was landmarked for historic preservation. Barbara Barros answered that the front portion of the building (which contains four stories) was targeted for preservation, but the back of the building (which is two stories) was a possibility for new construction.

The tale of the Opera House's secret doorway from a men's restroom leading to a burlesque show next door was told to many delighted listeners who joked about landmarking this historic piece of Boston.

Mr. Geupel asked the Committee what the possibilities were if the Trust were to become a 121A and took over the management of the Opera House; could it then develop its own support/office complex above and around the facility and be empowered to a 30-year commercail asset? Mr. Murray believed that if a 121A was implemented by the Trust, it would have the power to create affordable housing and historic preservation, although it was doubted that the BPA would allow building on top of the Opera House.

Ms. Shupe announced that in a previous conversation with Carl Geupel, she had suggested Campeau come up with a budget of $25 million for cultural facilities. Ms. Sommers added that, due to the scope of the "Boston Crossing" project and its size in comparison to the Commonwealth Center project, the Committee would expect a greater contribution to cultural facilities, perhaps two 199-seat theatres.

The second item for discussion began, which was to further review the BRA's zoning document and the requests for changes in language already proposed twice in writing to Ted Chandler by the Cultural Facilities Committee. Peggy Ings of the BRA suggested that the Committee flag its requests for changes in language and once again request these in writing to Mr. Chandler, indicating which areas have been requested for change and what number of times such request has been asked.

Ms. Sommers reviewed the suggested language and also noted that on page 17 of the document, all language which specified what a fully-equipped cultural facility is, was removed. Ms. Sommers suggested that we point this out to Mr. Chandler, and once again request that the same language be used throughout the document so no doubt would be left that a 'substantially renovated theatre' might not be adequate as a sole contribution of cultural facilities by a developer.

The addition of an entity known as a "performance bond" was noted on page 26 of the document. Ms. Sommers thought the inclusion of such a measure was an excellent means of ensuring the completion of a cultural facility. The details of a performance bond were discussed amongst members of the Committee, who questioned: at which time would such bond be issued; what it actually guaranteed; if Campeau might be asked by another party for such a bond; and was it really a fair request of the Task Force ? Ron Rothman thought the Task Force might take the position that a performance bond be required upon issuance of a building permit by the City. Ms. Barros indicated that the issuance of a building permit meant that a particular project did indeed comply with the BRA's plan for the City.

It was mentioned that the new document stated a cultural facility must be completed 24 months following the occupancy of 51% of the entire building. It was suggested that the reference to '24 months' be eliminated. The meeting was adjourned, following the announcement of the next scheduled meeting of the Cultural Facilities Committee, which is January 24, 1989 from 3 p.m. to 5 p.m. at ARTS/Boston.

ABP 1/3/89

Meeting of the Visual Arts/Streetscape Committee

December 14, 1988

The following Committee members were present: Ronald Lee Fleming, Robbin Peach, Tim Norris, Barbara Barros, Peggy Ings, Adele Bradley Phillips.

Barbara Barros opened the meeting with a brief synopsis of the particulars this Committee would concern itself with, which were: architectural detailing; Public space; the Midtown Cultural District as an Art gallery.

Ms. Barros asked if any members present had any concerns based on past experiences with Public Art. Tim Norris stated the administration of such projects had posed problems for installations he'd been involved with. He felt there had been no set structure to help realize the goals of a successful Public exhibit. What was needed, he felt, was a mechanism to embody specific knowledge of related issues such as City codes and regulations, security and liability. He was excited by the possibility of new spaces within the Midtown Cultural Distrist, but hoped a bureau to administer these issues would also be created.

Examples of other Public Art spaces were given; N.Y.C.'s Art Park and Socrates Park in Queens, N.Y. were named as successful dual functioning Public Art spaces / recreational parks. Tim added that in each case, Community involvement in the upkeep of these two parks created a committment toward the Public Art exhibited there.

Possible sites within the MCD were named: the Southeast corner of the Common; in a portion of the pedestrian areas of Washington Street; in front of the Opera House; along one of the 'Theatre Alleys' or arcades leading from one group of theatres to another.

Questions of security were raised: if these pieces were to be hung in areas which would be accessible to the public 24hrs. a day, how could they be secured and at what cost? Tim Norris stated that in a project he'd been involved with, vandalism was actually quite low to a piece mounted on City Hall Plaza.

Robbin Peach inquired about the practice of jurying intended works. Knowing that Artists would propose some mighty challenging and great things, she wondered what restrictions we as administrators would impose upon them. It was expressed that if an 'open door' policy of selection were in practice, this could easily presuppose the quality, content, intent or style of work submitted.

It was agreed that some form of criteria needed to be determined for jurying. In fairness to all, a policy and administrative structure to oversee this policy would need to be effective in arbitrating the changing views and needs of the District. It was felt that keeping

this decision-making policy neutral and non-political could be difficult to ensure, but of the utmost importance. Barbara Barros said she felt the MCD Trust would have a hand in the administration and programming of this procedure.

Ron Fleming thought the Public Art should be subservient to Urban Design
criterion, and listed the following objectives as ways to evaluate a piece's effectiveness/appropriateness within a given area: the piece should address a sense of connection to the space and surroundings; the piece should offer its viewers an opportunity to learn something by having a cultural orientation; and the piece should create animation to the surroundings.

Who's Art would be exhibited in the District? Local Artists? International Artists? Barbara stated the goal is to make this area a point of pride for Bostonians, a place of cultural exposure for the people of New England by the people of New England. The Disitrict is likely to receive national or international attention, but the primary objective is to provide a place to showcase local Artists.

A question was raised of whether or not a space should be specifically designed for Public Art - was the aim to design a great city and let the Artists display wherever? Ron felt that Artists should be given more direction rather than less. By allocating a specific area to work within, the individual would be relieved of having to make that decision.

Adele Bradley Phillips mentioned the billboard-like armature on the roof of the building at the southeast corner of Tremont and Boylston Streets, and wondered if this might be used for roof-top art, perhaps as a banner welcoming folks to the District.

Ron asked Barbara if she would provide enlarged maps at the next meeting, to more easily identify areas within the District as opportunities for Public Art. Barbara agreed this would be a good next step.

Tim wanted to add his belief that the Administrative body should have a flexible space of approximately 5,000 sq. ft., either within or outside of the District, where an artist could store and prepare a temporary installation prior to its being mounted. It was suggested that this area be accessible to viewings by the general public, as an educational opportunity.

Finally, it was felt that the Visual Arts constituency needed representation at the Design & Development meetings which dealt with particular developments, to ensure the inclusion of a Public Art component in a Developer's planning.

It was agreed that Ron Fleming and Tim Norris would give a slide presentation of successful Public Art at the next Committee meeting, which at the time of this printing had no particular date set.

ABP 1/5/89

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